

THE DIAPASON

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DEDICATE WORCESTER AUDITORIUM ORGAN

FESTIVAL IN NEW EDIFICE

Opening of Magnificent Memorial Building Marked by Playing of Work Composed for Occasion by Walter Howe.

The famous Worcester, Mass., Music Festival took place in October and marked an epoch in the history of that annual event, in that it was held in the magnificent new Worcester Memorial Auditorium, with its large four-manual Kimball organ. This instrument has been described in THE DIAPASON, the specification having been published in the April issue.

The response of the public, as shown by an attendance of 4,000 at the opening of the festival Oct. 2, must have given satisfaction to the festival authorities and to the people of the city which projected and completed in the period of the depression an edifice dedicated to the memory of those who died in the war and designed to foster the artistic ideals of the community.

The musical ceremonies began with "a festival fanfare" composed by Albert Stoessel, conductor of the festival, scored for chorus and orchestra. It introduces in full harmony and with due orchestral flourishes the chorale melody of Nicolai, "Sleepers, Awake." This was followed by the playing of "Dedicace," a sonata in one movement for organ, by Walter Howe—a work designed to offer the characteristics of the sonata and also to display the capacities of the great organ. The Verdi "Requiem" was the main feature of the program which followed and it received an admirable interpretation. The soloists were Jeannette Vreeland, soprano; Rose Bampton, contralto; Dan Gridley, tenor, and Richard Bonelli, baritone. The chorus of hundreds, larger than in any recent season, sang with a special gusto and also with care for fine shadings.

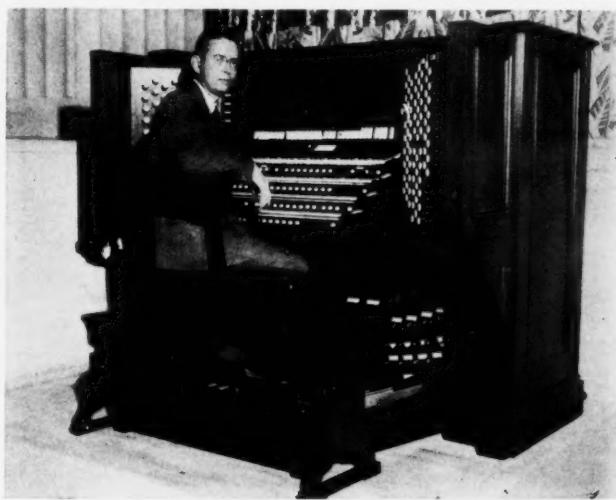
On the evening of Sept. 28, preceding the festival week, a "civic evening" program was given with a chorus of 1,102 voices, made up of more than sixty choirs of Worcester, who worked together with almost amazing unity to give an impressive performance, supplemented by an orchestra of eighty-eight players, made up of the two symphony orchestras of the city. The climax of the evening was the singing of "Land of Hope and Glory," to the music of Elgar's "Pomp and Circumstance" March, by the chorus, accompanied by the full orchestra.

Palmer Christian of the University of Michigan will give a formal opening recital on the organ Nov. 6 and this is expected to attract a large company of organists from Boston and other New England cities. Mr. Christian will present a program rich in variety to demonstrate the qualities of the new instrument. His list of offerings will include: Toccata in C major, Bach; Prelude from Ninth Sonata for Violin, Corelli; Minuet and "Gigue en Rondeau," Rameau; Fantasia and Fugue in C minor, Bach; "Sonata Eroica," Jongen; "Benediction," Karg-Elert; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Pantomime," Jepson; Prelude on an Ancient Flemish Melody, Gilson; Scherzo, Rousseau; Prelude to "The Blessed Damosel," Debussy; Nocturne, Grieg-Christian; "Carillon-Sortie," Mulet.

Broadcasts WJR "Hymn Sings"

Kenneth Walldorff Smith, head of the department of sacred music at the Detroit Conservatory of Music, has been appointed director of the Michigan Christian Endeavor radio "hymn sings," which are a regular Sunday afternoon feature over station WJR. This radio station is in the "Golden Tower" of the Fisher building and is the Detroit outlet for the National Broadcasting Company.

Walter Howe at New Kimball Organ in Worcester



WALTER HOWE, organist of the Worcester, Mass., Festival, and director of music at Abbot Academy for Girls, Andover, Mass., is shown in this photograph at the console of the new Kimball organ in the recently dedi-

cated \$2,000,000 Worcester Municipal Auditorium. Mr. Howe played his prize-winning "Dedicace" before an audience of over 4,000 people at the dedication of the hall, as set forth in another column.

ORGAN CODE IS SUBMITTED

NRA Hearing on Hours and Wages to Be Held in Washington Nov. 8.

The National Recovery Administration at Washington gave notice Oct. 23 that on Wednesday, Nov. 8, in the Carlton Hotel, a hearing will be conducted on the code of the pipe organ manufacturing industry. This code was filed by the National Association of Organ Builders, representing 95 per cent of the industry. Deputy Administrator R. B. Paddock will conduct the hearing.

The proposed code fixes a basic maximum work week for factory employees of forty hours, provided that this limit may be extended to a maximum of forty-eight hours at the regular hourly rate of pay for a total of twelve weeks during any twelve months' period. For office employees and salaried workers other than those specified the maximum work week is fixed at forty hours, except that inventory and statistical employees may work forty-eight hours a week for not to exceed three weeks in any six months' period. The stipulation as to hours is not to apply to employees in executive capacities, outside installers and service men who receive \$35 a week or more exclusive of expenses, nor to technicians on research and engineering staffs, outside salesmen or helpers of outside installers and helpers of service men.

The code also fixes a minimum wage for factory workers of 35 cents an hour, learners to receive 80 per cent of such minimum over a period of six months. For other employees the minimum is fixed at \$14 a week and 80 per cent of that minimum for office boys and girls.

Hawke Gives Episcopal Course.

An intensive course in Episcopal church music will be given in St. Mark's choir room, 1625 Locust street, Philadelphia, beginning Tuesday morning, Nov. 7, at 10:30 o'clock, by H. William Hawke, Mus. B., organist and choirmaster of St. Mark's Church. The course is intended for clergymen as well as organists and choirmasters and will include plainchant, polyphonic and harmonized music suitable for the services of the church, the selection of hymns, anthems and other music for the church year. Fifteen classes will be held (weekly sessions). All phases of church music will be dwelt upon and individual instruction will be given.

BIG ORGAN FOR CHURCH OF FATHER COUGHLIN

CONTRACT GOES TO KILGEN

Priest Nationally Known Through Radio Talks Orders Four-Manual Instrument for New Edifice at Royal Oak, Mich.

One of the most important organ contracts of the year has just been awarded to George Kilgen & Son, Inc., of St. Louis by the Rev. Charles E. Coughlin of Detroit for an instrument to be installed in the edifice he is building for his church at Royal Oak, Mich., known as the Shrine of the Little Flower.

Father Coughlin is known nationally for his Sunday afternoon radio broadcasts and the church he is building will be unique in many ways. It differs from the ordinary ecclesiastical structure in that it is octagonal in form, with the altar in the center of the building and the pews surrounding it. There is, therefore, no chancel proper. The contract was signed by Father Coughlin Oct. 3, which is the feast day of the patron saint of his church, St. Teresa of Lisieux, France, known as the "Little Flower."

This organ was designed by d'Avignon Morel, a prominent organist, in collaboration with the Kilgen brothers, who participated in the negotiations at Detroit. The instrument will be of the "classical chorus" type and will be designed to provide the necessary background for the liturgical services of the church. It will also embody artistic features for use in recitals and broadcasting. This instrument will be a four-manual, with a two-manual antiphonal organ. There will be two consoles of the drawknob type and installation of the organ will be made in six expression chambers. The main organ will be placed on a balcony toward the narthex of the church, concealed by elaborate grille casing. The four-manual console near this main organ on the balcony will control both the main organ and the antiphonal organ, which is to be on the floor beneath the altar and will serve both as a sanctuary and antiphonal organ, the tone emerging into the auditorium through floor grilles. The antiphonal organ will also have its own two-manual console, so that this organ may be used separately from the grand organ in the balcony. Among the features of the organ will be the unusually complete mixtures and the double languid diapason in the great section, which will be voiced by Henry Vincent Willis of the Kilgen voicing staff. Installation is planned in about eleven months.

The stop specification of the main organ is as follows:

GREAT ORGAN (Enclosed).
Spitzflöte, 16 ft., 73 pipes.
First Diapason (double languid), 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Third Diapason, 8 ft., 73 pipes.
Flute Harmonique (pure tin), 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Prestant, 4 ft., 73 pipes.
Flute Octavante (pure tin), 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 7 ranks, 497 pipes.
Double Trumpet, 16 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Ripieno Combination, No. 1.
Ripieno Combination, No. 2.
Harp and Celeste, 61 bars.
Vibraphone, 8 ft.
Chimes (in Great box), 8 ft., 25 tubes.
Tremolo.
SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Principal, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Dolce Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Geigenoctav, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.

SEASON IN ST. LOUIS CHURCH

Ringgenberg Begins Religious Concerts at St. Peter's.

The third season of Sunday evening concerts by the choir of St. Peter's Episcopal Church at St. Louis, under the direction of G. Calvin Ringgenberg, organist and choirmaster, will open Sunday evening, Nov. 5, with the rendition of "The Holy City," by Alfred R. Gaul.

St. Peter's, at Spring avenue and Lindell boulevard, of which the Rev. H. A. Woolfall is rector, is noted for the quality of its music, having a choir of thirty professional singers, including eminent soloists, frequently augmented by orchestral combinations from the St. Louis Symphony. On the first Sunday of each month the evening service is devoted entirely to the ministry of music, which is proving to be a great religious inspiration to St. Louis music-lovers and scores of out-of-town visitors. The 1933-34 repertoire includes Handel's "Messiah," "The Christmas Oratorio," by Camille Saint-Saens; "The Seven Last Words," by Dubois; "The Passion According to St. Matthew," by Bach; Stainer's "Crucifixion" and "The Canticle of the Sun," by Mrs. H. H. A. Beach.

JAMISON ON AUSTIN STAFF

Former Estey Expert Will Co-operate in Designing Instruments.

J. B. Jamison, formerly in charge of tonal design for the Estey Organ Company, has been appointed New England and special representative of the Austin Organ Company, and will co-operate in the tonal design of Austin organs.

Mr. Jamison's training for such work covers twenty years of practical experience, supplemented by extensive study of the cathedral organs of England, France and Germany, and association with their builders. His employment is in line with the recently announced policy of the Austin Company of its conservative turn to an amalgamation of the best features of American design with the classic type of tonal structure, rich in harmonic content, and in which each section of the organ is given a distinct tonal character. This work will be based on accurate and scientific fitting of structural timbres and balance of upper and lower work to the acoustics of the individual church or hall.

Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Posaune, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Ripieno Combination, No. 1.
Ripieno Combination, No. 2.
Harp and Celesta, 61 notes.
Vibraphone.
Chimes, 25 notes.
Tremolo.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Rohr Nasard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Carillon (pure tin), 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Ripieno Combination.
Harp and Celesta, 61 notes.
Vibraphone.
Chimes, 25 notes.
Tremolo.

SOLO ORGAN (Enclosed).

Contra Gedeckt, 16 ft., 73 pipes.
Flauto Mirabilis (wood harmonic), 8 ft., 73 pipes.
Gross Gedeckt, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Cymbale, 7 ranks, 497 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp and Celesta, 61 notes.
Vibraphone.
Chimes, 25 notes.
Tremolo.

PEDAL ORGAN.

Resultant (Diapason), 32 ft., 12 pipes.
Resultant (Gedeckt), 32 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Contra Gedeckt (Solo), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Octave (extended Contra Bass), 8 ft., 12 pipes.
Cello (extended Violone), 8 ft., 12 pipes.
Flute (extended Bourdon), 8 ft., 12 pipes.
Quint (from Contra Bass), 5½ ft., 32 notes.
Super Octave (extended Octave), 4 ft., 12 pipes.
Flute (extended Flute), 4 ft., 12 pipes.
Doublette (extended Super Octave), 2 ft., 12 pipes.
Contra Posaune (extended Swell Posaune), 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet (extended Trombone), 8 ft., 12 pipes.
Clarion (extended Trumpet), 4 ft., 12 pipes.
Contra Gamba (Choir), 16 ft., 32 notes.
Spitzflöte (Great), 16 ft., 32 notes.
Posaune (Swell), 16 ft., 32 notes.
Double Trumpet (Great), 16 ft., 32 notes.
Spitzflöte (Great), 8 ft., 32 notes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Chimes to Pedal (Great), 25 notes.

The antiphonal organ scheme is as follows:

GREAT ORGAN (Enclosed).

Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Mixture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 73 pipes.
Celesta (Swell box), 8 ft., 37 bars.
Chimes (Great box), 8 ft., 25 tubes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Spitzflöte, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Celesta, 8 ft., 37 notes.
Chimes, 8 ft., 25 notes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Subbass, 16 ft., 32 pipes.
Echo Bourdon, 16 ft., 32 notes.
Hass Flute, 8 ft., 12 pipes, 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Posaune (extension Trumpet), 16 ft., 12 pipes.
Chimes, 8 ft.

Baltimore Position for Miss Ender.

Miss Elizabeth K. Ender has been appointed organist of Emmanuel English Lutheran Church, Baltimore, Md. She is a graduate of Goucher College and is a student at the Peabody Conservatory of Music. Miss Ender is the daughter of Edmund Sereno Ender.

FOUR-MANUAL MÖLLER
IN CHURCH AT ALBANY

LARGE ORGAN IS FINISHED

Specification of Instrument Placed in
Trinity Methodist Church—Has
Both Solo and Echo-
Antiphonal Divisions.

A noteworthy organ recently completed by M. P. Möller is the four-manual in Trinity Methodist Church at Albany, N. Y., which has both solo and echo-antiphonal divisions. A two-manual was installed at the same time in the chapel of the church. The stop scheme of the four-manual is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 notes.
Harmonic Flute, 8 ft., 85 pipes.
Clara-bella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 notes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Tromba, 8 ft., 73 pipes.
Tromba, 4 ft., 61 notes.
Harp and Celesta, 61 notes.
Tremulant.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 notes.
Twelfth, 2½ ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Seventeenth, 1 3/5 ft., 61 notes.
Dolce Cornet, 4 ranks, 244 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 97 pipes.
English Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft. (prepared for).
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 notes.
Viola, 8 ft., 73 pipes.
Quintadena, 8 ft. (prepared for).
Rohr Flöte, 4 ft., 73 pipes.
Dolce, 4 ft., 73 notes.
Nazard, 2½ ft., 61 notes.
Dulcetin, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
English Horn, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Harp, 61 bars.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 61 pipes.
Clear Flute, 8 ft., 61 pipes.
Gross Gamba, 8 ft., 61 pipes.
Gross Gamba Celeste, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 61 pipes.
Tuba, 16 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
French Horn, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft. (prepared for).
Tremulant.

ECHO-ANTIPHONAL ORGAN.

Bourdon, 16 ft., 61 notes.
Geigen Principal, 8 ft., 73 pipes.
Echo Flute, 8 ft., 85 pipes.
Echo Flute Celeste, 8 ft., 61 pipes.
Muted Violin Celeste, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Violina, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Echo Vox Humana, 8 ft., 61 pipes.
Chimes, 25 notes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
First Open Diapason, 16 ft., 44 pipes.
Second Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Violone, 16 ft., 44 pipes.
Waldhorn, 16 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Contra Viole, 16 ft., 32 pipes.
Octave, 8 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Echo Bourdon, 16 ft., 32 notes.
Chimes, 25 notes.

Mrs. Charlotte Lockwood, F. A. G.

Margaret Whitney Dow



MISS MARGARET WHITNEY DOW, F. A. G. O., has returned to her work as associate professor of organ at the Florida State College for Women in Tallahassee after two years of study in Paris. She obtained a leave of absence in 1931 to go to France and during her stay abroad studied under Marcel Dupre and Andre Marchal. In her work with Mr. Dupre Miss Dow prepared two recital programs composed of the works of the old French masters, of Bach, Liszt and of Dupre's own compositions. In her work with Marchal she specialized in Cesar Franck and studied all of his compositions during the winter of 1932-3.

Miss Dow played for several months at the British Wesleyan Church in Paris and served as organist and director of the American Church on the Quai d'Orsay. In the latter church she gave two recitals. She took part in several interesting pilgrimages to famous organs as a member of the society known as "Amis d'Orgue" and made trips to Bayreuth and Munich for the festivals.

Miss Dow went to Florida in the fall of 1926, and during the five years in which she has been associated with the college prior to her leave of absence played an important part in the development of the musical life of the state. Besides training students who are now serving as organists in their communities, Miss Dow has personally carried her art into all parts of Florida, having given recitals in nearly all of the larger centers of the state. Before being affiliated with the Florida State College for Women Miss Dow was on the faculties of Culver Stockton College, Canton, Mo., and Carleton College, Northfield, Minn. She holds the B. M. and B. A. degrees from Carleton College, where she was honored by election to membership in Phi Beta Kappa.

O., of New York, gave a recital on the new organ Oct. 10, assisted by M. P. Möller, Jr., tenor. Mrs. Lockwood's selections were: Chorale, Andriessen; Adagio, from "Grande Piece Symphonique," Franck; Gavotte in F, Wesley; Variations on the Chorale "Thou Prince of Peace," J. Bernhard Bach; Toccata and Fugue in D minor, J. Sebastian Bach; "The Bells of St. Anne de Beaupre," Russell; Evensong, Candlyn; Scherzo, from Sonata in E flat, Parker; "Echo," Yon; Fantasia on "In dulci Jubilo," Karg-Elert.

Death of L. E. Morel, Toronto Builder.

Belated word comes from Toronto of the death in that city on Aug. 2 of L. E. Morel, known to every organist in that city through his work as an organ builder. He was taken suddenly by heart disease in his sleep. Mr. Morel was 57 years old. He was the Toronto representative of Casavant Freres of St. Hyacinthe, Que., for more than thirty years and for the last thirteen years had been an independent builder. Several large organs of prominence in Canada were his work. Mr. Morel is survived by his widow and three sons. The sons are carrying on the business under the name of L. E. Morel & Sons.

IN THIS MONTH'S ISSUE

Large four-manual is to be built for new edifice of church being erected in suburb of Detroit by Father Coughlin, known for his radio talks.

Large Kimball organ in the new Worcester, Mass., Auditorium is dedicated, with Walter Edward Howe at the console. Recital will be given by Palmer Christian Nov. 6.

Marcel Dupre is heard in recitals in various parts of the country after New York performance before the A. G. O. following arrival from Paris.

Large four-manual Möller organ is completed in Trinity Methodist Church at Albany, N. Y.

New organ in Royal Albert Hall, the largest instrument in London, is completed and THE DIAPASON presents its specification.

Dr. J. Lewis Browne, noted organist and composer, and director of music in the Chicago schools, dies suddenly.

Frederick C. Feringer, organist of famous First Presbyterian Church of Seattle, Wash., dies at the age of 40 years.

Recital programs reflect opening of season throughout the United States.

Questions of organ tone are discussed by prominent organists.

Dr. Harold W. Thompson presents review of the new music for Christmas.

REPEATS A RECITAL OF 1908

Eickmeyer Presents Program of Predecessor at Battle Creek.

Paul H. Eickmeyer, minister of music at the First Congregational Church of Battle Creek, Mich., paid a graceful tribute to his late predecessor and gave a performance which touched and interested a large audience when, on the evening of Oct. 1, to mark the occasion of the twenty-fifth anniversary of the installation of the organ, he repeated the program presented at the dedication of the instrument Oct. 1, 1908. The late Dr. Edwin Barnes, for many years the director of the music in the church, was the organist twenty-five years ago. Maude Fenlon Bollman, soprano, was the assisting artist. Fred W. Gage, who was accompanist for Mrs. Bollman, was accompanist Oct. 1 for Mrs. Ellen Buckley, who repeated Mrs. Bollman's program.

Finding an old program in some of Dr. Barnes' music, Mr. Eickmeyer was struck by the anniversary date, the fact that the organ is the same and the fact that all of the music was available. He set aside any preference he might have had for registration in repeating the organ numbers and so far as possible followed the notations which Dr. Barnes had made on the music. Dr. Barnes' selections, which were played by Mr. Eickmeyer, included: Toccata and Fugue in D minor, Bach; "In Paradisum," Dubois; "Le Carillon," Wolstenholme; Grand Fantasia, "The Storm" (by request), Lemmens; "Salut d'Amour," Elgar; Variations on "The Last Rose of Summer," Buck; "Fantasia Triumphant" (composed for the dedication of the Chicago Auditorium organ), Dubois.

The organ was the last one built in Battle Creek at the old Lyon & Healy plant and was erected by A. G. Sparling, whose name appears on the console. It is a three-manual, tubular-pneumatic, with detached console.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

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ALBERT HALL ORGAN LARGEST IN LONDON

GREAT TASK IS COMPLETED

Finishing Touches Put on Instrument
of 146 Speaking Stops Which
Cost £25,000—Replaces
One Installed in 1872.

English organ circles are very much interested in the fact that the great new instrument for the Royal Albert Hall, London's largest organ, is completed at last, the final touches having just been put on the work by the builders, Harrison & Harrison. The specification of the organ was drawn up in 1923 and in its October, 1924, issue THE DIAPASON published the complete stop-list. Various delays prevented earlier completion of the project.

The importance of the organ can be estimated from the fact that a trifle over £25,000 was expended in the work and it is referred to in English papers as the largest undertaking of its kind that London has ever seen. There are 146 speaking stops. This organ replaces one built by Willis in 1872. Some of the pipes of the old instrument appear in the new one, but the character has been completely transformed.

The specification, drawn up by Arthur Harrison, shows the following tonal resources:

PEDAL ORGAN (36 Stops).

1. Acoustic Bass (20 from No. 2; lower 12 acoustic), 64 ft.
2. Double Open Wood, 32 ft.
3. Double Open Diapason, 32 ft.
4. Contra Violone (from No. 64), 32 ft.
5. Double Quint (from Numbers 3 and 9), 21½ ft.
6. Open Wood I, 16 ft.
7. Open Wood II (20 from No. 2), 16 ft.
8. Open Diapason I, 16 ft.
9. Open Diapason II (20 from No. 3), 16 ft.
10. Violone, 16 ft.
11. Sub-Bass, 16 ft.
12. Salicional (from No. 37), 16 ft.
13. Viole (from No. 48; in Choir box), 16 ft.
14. Quint, 10½ ft.
15. Octave Wood (20 from No. 6), 8 ft.
16. Principal (20 from No. 8), 8 ft.
17. Violoncello, 8 ft.
18. Flute, 8 ft.
19. Octave Quint, 5½ ft.
20. Super Octave, 4 ft.
21. Harmonics (10, 12, 15, 17, 19, 21, 22).
22. Mixture (15, 19, 22, 26, 29; in Solo box).
23. Double Ophicleide (20 from No. 25), 32 ft.
24. Double Trombone (20 from No. 27; in Swell box), 32 ft.
25. Ophicleide, 16 ft.
26. Bombarde, 16 ft.
27. Trombone (in Swell box), 16 ft.
28. Fagotto, 16 ft.
29. Trumpet (from No. 115; in Swell box), 16 ft.
30. Clarinet (from No. 60; in Choir box), 16 ft.
31. Bassoon (from No. 129; in Solo box), 16 ft.
32. Quint Trombone, 10½ ft.
33. Posaune (20 from No. 25), 8 ft.
34. Clarion, 8 ft.
35. Octave Posaune (20 from Numbers 25 and 33), 4 ft.
36. Drums.

CHOIR AND ORCHESTRAL ORGAN (27 Stops).

First division (Choir), unenclosed:

37. Double Salicional, 16 ft.
38. Open Diapason, 8 ft.
39. Lieblich Gedeckt, 8 ft.
40. Viola da Gamba, 8 ft.
41. Dulciana, 8 ft.
42. Gemshorn, 4 ft.
43. Lieblich Flute, 4 ft.
44. Flageolet, 2 ft.
45. Mixture (12, 19, 22).
46. Trumpet (harmonic trebles), 8 ft.
47. Clarion, 4 ft.

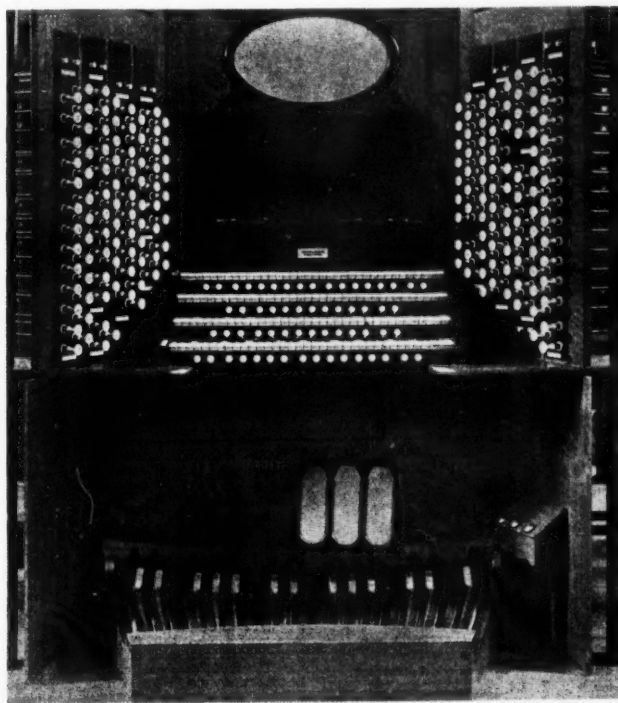
Second division (Orchestral), enclosed in swell-box:

48. Contra Viole, 16 ft.
49. Violoncello, 8 ft.
50. Viole d'Orchestre I, 8 ft.
51. Viole d'Orchestre II, 8 ft.
52. Viole Sourdine, 8 ft.
53. Violes Celestes, 2 ranks, 8 ft.
54. Viole Octavante, 4 ft.
55. Cornet de Violes (12, 15, 17, 19, 22).
56. Quintatón, 16 ft.
57. Harmonic Flute, 8 ft.
58. Concert Flute, 4 ft.
59. Harmonic Piccolo, 2 ft.
60. Double Clarinet, 16 ft.
61. Clarinet, 8 ft.
62. Orchestral Hautboy, 8 ft.
63. Cor Anglais, 8 ft.

GREAT ORGAN (31 Stops).

64. Contra Violone, 32 ft.
65. Double Open Diapason, 16 ft.
66. Contra Gamba, 16 ft.

Console of New Organ in Royal Albert Hall, London



67. Bourdon, 16 ft.
68. Double Claribel Flute, 16 ft.
69. Open Diapason I, 8 ft.
70. Open Diapason II, 8 ft.
71. Open Diapason III, 8 ft.
72. Open Diapason IV, 8 ft.
73. Open Diapason V, 8 ft.
74. Geigen, 8 ft.
75. Viola da Gamba, 8 ft.
76. Hohl Flöte, 8 ft.
77. Harmonic Flute, 8 ft.
78. Quint, 5½ ft.
79. Octave, 4 ft.
80. Principal, 4 ft.
81. Viole, 4 ft.
82. Harmonic Flute, 4 ft.
83. Octave Quint, 2½ ft.
84. Super Octave, 2 ft.
85. Fifteenth, 2 ft.
86. Harmonics (10, 15, 17, 19, 21, 22).
87. Mixture (8, 12, 15, 19, 22).
88. Cymbale (19, 22, 26, 29, 31, 33, 36).
89. Contra Tromba, 16 ft.
90. Tromba (harmonic), 8 ft.
91. Octave Tromba (harmonic).
92. Posaune, 8 ft.
93. Harmonic Trumpet, 8 ft.
94. Harmonic Clarion, 4 ft.

SWELL ORGAN (25 Stops).

95. Double Open Diapason, 16 ft.
96. Bourdon, 16 ft.
97. Open Diapason, 8 ft.
98. Viola da Gamba, 8 ft.
99. Salicional, 8 ft.
100. Vox Angelica, 8 ft.
101. Flute a Cheminee, 8 ft.
102. Claribel Flute, 8 ft.
103. Principal, 4 ft.
104. Viole, 4 ft.
105. Harmonic Flute, 4 ft.
106. Octave Quint, 4 ft.
107. Super Octave, 2 ft.
108. Harmonic Piccolo, 2 ft.
109. Mixture (8, 12, 15, 19, 22).
110. Fourniture (15, 19, 22, 26, 29).
111. Contra Oboe, 16 ft.
112. Oboe, 8 ft.
113. Baryton, 16 ft.
114. Vox Humana, 8 ft.
115. Double Trumpet, 16 ft.
116. Trumpet (harmonic trebles), 8 ft.
117. Clarion (harmonic trebles), 4 ft.
118. Tuba (harmonic), 8 ft.
119. Tuba Clarion (harmonic), 4 ft.

SOLO AND BOMBARDE (27 Stops).

- First division (Solo, in a swell-box):
120. Contra-Bass, 16 ft.
121. Flute a Pavillon, 8 ft.
122. Viole d'Amour, 8 ft.
123. Doppel Flöte, 8 ft.
124. Harmonic Claribel Flute, 8 ft.
125. Unda Maris, 2 ranks, 8 ft.
126. Wald Flöte, 4 ft.
127. Flauto Traverso, 4 ft.
128. Piccolo Traverso, 2 ft.
129. Double Bassoon, 16 ft.
130. Corno di Bassetto, 8 ft.
131. Hautboy, 8 ft.
132. Bassoon, 8 ft.
133. Double Horn (harmonic), 16 ft.
134. French Horn (harmonic), 8 ft.
135. Carillons.
136. Tubular Bells.
- Second division (Bombarde):
137. Bombarde, 16 ft.

138. Tuba (harmonic), 8 ft.
139. Orchestral Trumpet (harmonic), 8 ft.
140. Cornopean (harmonic trebles), 8 ft.
141. Quint Trumpet, 5½ ft.
142. Orchestral Clarion (harmonic), 4 ft.
143. Sesquialtera (12, 15, 17, 19, 22).
- Numbers 137 to 143 in a swell-box.
144. Contra Tuba (harmonic), 16 ft.
145. Tuba Mirabilis (harmonic), 8 ft.
146. Tuba Clarion (harmonic), 4 ft.

The enclosed division of the solo organ has been placed in a new chamber specially constructed alongside the existing swell chamber. The swell-box containing the orchestral division of the choir organ is within the organ case.

Excluding separate mutation registers, there are ten compound stops, comprising fifty-three ranks of pipes. Wind pressures are as follows: Pedal flue work, 3-inch to 10-inch; reeds, 5-inch to 30-inch (ophicleides and posaune). Choir, unenclosed division, flue work, 4-inch; reeds, 5-inch. Choir, orchestral division, flue work, 10-inch; reeds, 5-inch. Great flue work, 5-inch and 6-inch; reeds, posaune, 12-inch; trombas and trumpets, 25-inch. Swell flue work and orchestral reeds, 6-inch and 6-inch; chorus reeds, 10-inch; tubas, 20-inch. Solo, first division, flue work, 6-inch; orchestral reeds, 10-inch; horns, 25-inch. Solo, second (bombarde) division, sesquialtera, 10-inch; unenclosed reeds, 20-inch and 25-inch; unenclosed tubas, 30-inch. Action, 7-inch to 20-inch.

High Honor for Virgil Fox.

Virgil Fox, the youthful virtuoso whose playing is attracting nationwide attention, has received new honors in the form of an invitation to play in the series of Friday afternoon recitals arranged every season at the Peabody Conservatory in Baltimore. He will give his program Feb. 23. This series, made up of twenty recitals, is given by artists of the highest rank and is attended by the musical elite of Baltimore. Mr. Fox's selection to play is considered an unusual honor as he has been out of the conservatory only one season. This recognition came as a consequence of the exceptionally good record made by him during his year at the conservatory. He won the first scholarship and gave five recitals, all from memory, and appeared as soloist with the orchestra. At the same time Mr. Fox attended Johns Hopkins University and at the end of the year came out of the examinations with the highest grades earned, which entitled him to the Harold Randolph prize for excellence, along with which he won the Peabody artists' diploma.

NEW ORGAN COMPANY HAS ENTERED FIELD

LOUIS LUBEROFF AT HEAD

Men of Prominence in Organ Construction Are on the Staff of Musical Research Products, Inc., Established in Philadelphia.

Musical Research Products, Inc., an organ building establishment with a factory and offices at Twentieth street and Allegheny avenue, Philadelphia, announces its entry into the field, having been organized by Louis Luberoff, well known in organ circles for many years. This company has in its organization some of the leading voicers and action men in the country. The name of the organ will be the "Vox Organo." Mr. Luberoff writes that the reason he did not name the instrument after any individual was that each of the men in his organization will contribute to the perfection of the "Vox Organo," and that no one man can accept credit for the complete instrument. Mr. Luberoff further states that the "Vox Organo" is "an organization organ, with a specialist at the head of each department," and that it took him over a year to assemble the kind of men he wanted in his organization. The company is manufacturing every part of the instrument under its own roof.

The new company is also engaged in developments in the electronic field and has made radical designs for new instruments for outdoor use. There are nearly fifty men employed by Musical Research Products at the present time, working under NRA hours, with enough work on hand to keep the factory busy until February, it is stated.

J. E. Reeder, a prominent action man, was made superintendent of Musical Research Products. Carl A. Benson, who has been with some of the largest organ builders in the country, is mechanical engineer. Eugen Braun, formerly of the Aeolian Company, and George Ripley, also of the Aeolian Company for years, are in charge of voicing. Karl Sherman, another staff man, was superintendent of the chest department of the old Welte Company. Edwin Webb is also from the Aeolian Company, metal pipe department, and Austin DeSanctis was foreman of the wood pipe department of the Aeolian Company.

Bernard Johnson to Retire.

It is announced that Bernard Johnson, the popular Nottingham organist who is well known to Americans through his compositions, will retire in June, 1934. Mr. Johnson was born in 1868 and was graduated at Selwyn College, Cambridge. He was organist and assistant master at Framlingham College, Suffolk, from 1889 to 1891. Afterward he served in a similar capacity at Leeds Grammar School until 1904. For five years he was organist at Bridlington Priory Church, and resigned in 1909, at the request of Lord Trent (then Sir Jesse Boot) to become organist of Albert Hall, Nottingham. For many years Lord Trent made himself responsible for the salary of Mr. Johnson as city organist. In 1931 he was elected president of the Incorporated Society of Musicians. For many years he has been director of music at University College, Nottingham. Since the days of broadcasting his organ playing has become known to a wide circle beyond Nottingham. It is Mr. Johnson's intention to reside at Horning, Norfolk, his native place.

RALPH A. HARRIS

A. B., F. A. G. O.

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St. Paul's Episcopal Church

157 St. Paul's Place Brooklyn, N. Y.

Marshall Bidwell

Organist and Director of Music.
Carnegie Institute
PITTSBURGH

DUPRE IS WELCOMED AT DINNER AND RECITAL

GUILD EVENT IN NEW YORK

First Program of Noted Frenchman's Tour, Played at St. Thomas' in New York, Is Preceded by Enthusiastic Greeting.

With an attendance of over 130, the A. G. O. fall season began Sept. 28 at the Beethoven Association rooms in New York City. The occasion was a dinner to welcome M. Marcel Dupre to this country at the beginning of his recital tour.

Seldom if ever has a Guild dinner attracted such numbers, and the authorities were forced to open another dining-room to accommodate them. It goes without saying that the presence of so distinguished a guest of honor was largely responsible, but the growing spirit of good fellowship among Guild members is doing much to increase attendance, as shown last season, and the public meetings committee, of which S. Lewis Elmer is chairman, is planning a season which is sure to interest all members.

It has become the custom of the Guild to invite the successful headquarters candidates who took the examinations to the first dinner of the season, and to present them with their certificates of fellowship and associate-ship. On this occasion the fellows who attended were: Arthur G. Bryan, James E. Bryan and Mrs. Mildred C. Wilde and the associates, Grace A. Derby, Mrs. Ingrid M. Fellgraff, Richard S. Gore, Mrs. Ann V. McKittrick, Clifford Megerlin, Mary Elizabeth Moore, Carl F. Mueller, Harold B. Niver and Luis H. Sanford.

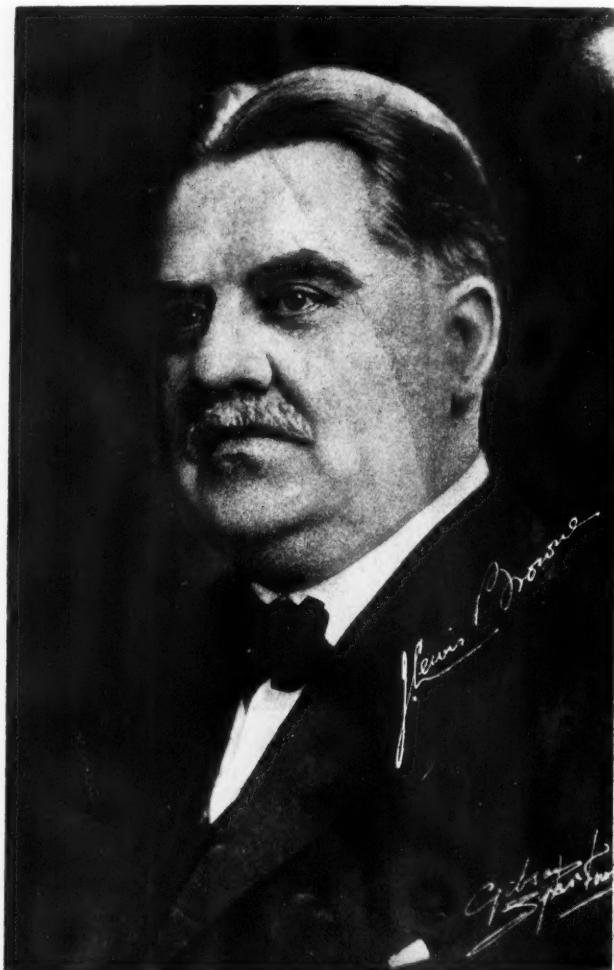
Charles H. Doersam, warden of the Guild, acting as toastmaster, introduced M. Le Genissel, French deputy consul-general in New York City, who offered a word of greeting to M. Dupre and spoke appreciatively of the relations between France and America in the field of music. Then M. Dupre was heard in a charming speech, in which he modestly craved the indulgence of his audience for his speech and for his recital to come. He humorously told of showing his worry over the events of the evening to the extent that a jewelry shop-keeper asked him and Mme. Dupre: "Are you Quakers?" He paid a fine tribute to the American pupils who have studied with him for the last few years, 110 altogether, saying that instead of his having to urge them to work hard at their studies, they all did so of their own accord, and some of them had to be told to cut down their hours of practice because they were on the point of a nervous breakdown.

After the dinner M. Dupre played for an audience of eleven or twelve hundred at St. Thomas' Church. Of his brilliant playing little need be said. An interesting and imaginative Fantasia by Frank Stewart Adams (dedicated to M. Dupre) was given its first hearing, and the audience was charmed by it. This is Mr. Adams' first organ composition. M. Dupre's rendition of the Liszt "Ad Nos" was especially interesting, and his own compositions were high spots in the program, beautiful in themselves and brilliantly played.

It would not have been a Dupre program without an improvisation, and he closed the recital with a passacaglia improvised on a theme submitted by Dr. T. Tertius Noble, organist of St. Thomas'. This feature of his programs has never failed to arouse the greatest enthusiasm, and the New York recital offered no exception. The complete program was as follows: Dorian Toccata, Bach; Trio-Sonata No. 1, in E flat, Bach; Fantasia, Op. 1, Frank Stewart Adams; "Ad Nos ad Salutarem undam," Liszt; Interlude from "The Redemption," Frank Dupre; "Legende" and Finale (from "Seven Pieces"), Dupre; Improvisation.

The Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee recently rebuilt and enlarged the organ in the home of L. A. Jung of Milwaukee. A Verlinden automatic self-player attachment is one of the new features.

Dr. J. Lewis Browne, Who Died in Chicago Oct. 23



Buffalo Activities; Exchange Meetings by Guild Chapters

By HELEN G. TOWNSEND

Buffalo, N. Y., Oct. 18.—The Buffalo chapter, A. G. O., began its 1933-34 season with a business and general get-together meeting at the Lebanon Presbyterian Church Sept. 25. Plans for the year were read and include two exchange meetings with the Western New York chapter, a recital in January by Miss Charlotte Klein, a recital by DeWitt C. Garretson, organist of St. Paul's Cathedral, assisted by the Cathedral Singers; a choir rehearsal under the direction of Miss Edna Springborn and Robert Huftader (the Guild members to be the choir) and a paper on choir training by Harry Kitchen, and, in May, a student competition, age limit 21, each student to play the Doric Toccata of Bach and one piece of his own choosing. The judges for this competition will be Charles H. Doersam, warden of the Guild; Harold Gleason and Dr. Healey Willan. Convention reports were given by Gilbert Corbin on the N. A. O. convention in Chicago, DeWitt C. Garretson on the Canadian College convention in Toronto and Miss Helen G. Townsend on the A. G. O. convention in Cleveland.

The October meeting of the Buffalo chapter, A. G. O., was the first exchange meeting with the Western New York chapter and was held at the Parkside Lutheran Church Tuesday evening, Oct. 17. The Western New York members were guests of the Buffalo chapter at dinner and this was followed by a most interesting recital by three members of the Western New York chapter. The program follows: "The Afternoon of a Faun" (piano and organ,

arranged by Harold O. Smith), Debussy (Mrs. Dorothea Roscoe and Mr. Smith); Chorale in B minor, Franck; Scherzetto in F minor, Vierne; "Vermeeland," Hanson; Toccata, "Tues Petrus," Mulet (Harold Gleason); Symphonic Piece, for organ and piano, Clokey (Mrs. Roscoe and Mr. Smith).

A new three-manual organ is being installed in the Episcopal Church of the Ascension by the W. W. Kimball Company. John F. Grant is organist and choirmaster.

The study classes are being continued by the Buffalo chapter, A. G. O., and this year there are four instead of three. There is a fellowship class under the leadership of William Benbow, F. A. G. O., an advanced associateship class under Harry Stratton, A. A. G. O., a second-year associate class under Miss Helen G. Townsend, A. A. G. O., and a beginners' class for the associate work under DeWitt C. Garretson. These classes are free to any member.

Harrison M. Wild Club Meets.

The new Harrison M. Wild Organ Club held a meeting and luncheon at the Cordon Club, Fine Arts building, Chicago, Tuesday, Oct. 10. Officers under the permanent organization were elected as follows: President, S. E. Gruenstein; vice-president, Allen W. Bogen; secretary, Alice R. Deal; program chairman, Tina Mae Haines. It was decided to hold a meeting the second Tuesday of each month. The next one takes place Nov. 14. Many interesting letters from out of town were read.

The Reading, Pa., Choral Society has begun its fourteenth season with N. Lindsay Norden as conductor, and is preparing the B minor Mass of Bach for the winter concert. Although this society has given a great list of choral works this will be the first performance of the mass.

DR. J. LEWIS BROWNE IS TAKEN SUDDENLY

NOTABLE CAREER IS CLOSED

Organist of St. Patrick's Church and Director of Music in Chicago Schools Victim of Heart Disease at Age of 67 Years.

Dr. J. Lewis Browne, organist and choirmaster of St. Patrick's Catholic Church, Chicago, and director of music in the public schools of the city, died suddenly of heart disease at his home, 715 Rush street, Chicago, Oct. 23.

Dr. Browne was one of the best-known organists of the city and had a distinguished career. He was a composer of music for organ and voice, including a number of anthems and masses. His opera "La Corsicana" won high favor when it was performed in Chicago and other cities. He was also an authority on Gregorian chant. For three successive years Dr. Browne was dean of the Illinois chapter of the American Guild of Organists and he was on the program to be a soloist at the Guild service held the Sunday after his death at the First Methodist Church of Evanston. The degree of doctor of music was conferred on him by the University of the State of New York in 1902 and several years ago he was made a member of the Academy of St. Cecilia at Rome in recognition of his work on behalf of music in the Catholic Church.

John Lewis Browne was born in London May 18, 1866, and came to the United States in 1872 with his parents. Before settling in Chicago he held organ positions in Atlanta and Philadelphia and in the latter city was organist at the store of John Wanamaker. In 1912 he was appointed organist and choirmaster of St. Patrick's, a historic church at Des Plaines and West Adams streets, where soon after his coming a four-manual Austin organ was installed. Dr. Browne also designed the large Austin in Medinah Temple.

In 1928 he was appointed director of music in the schools and during his administration a number of features were introduced which attracted national attention, such as piano classes, school orchestras, all-Chicago music festivals, etc.

Dr. Browne is survived by his widow, Jane, and by two sons of his first marriage—William A. Browne of Chicago and Lewis R. Browne of New Jersey.

Philadelphia Orders for Möller.

The Philadelphia office of M. P. Möller, Inc., H. M. Ridgely, representative, reports the following contracts received from June 1 to Oct. 15:

Allison Memorial M. E. Church, Carlisle, Pa.

Central M. E. Church, Honesdale, Pa.

Grace Reformed Episcopal, Collingdale, Pa.

Grace Evangelical, Lemoyne, Pa.

Ivins & Taylor Funeral Home, Trenton, N. J.

Kensington Congregational Church, Philadelphia.

Christ Evangelical Lutheran (additions), Kulpsville, Pa.

St. Peter's Lutheran, Aristes, Pa.

Residence of Frank B. Bower, Philadelphia.

Mrs. M. P. Watson Funeral Home, Selbyville, Del.

Christ Episcopal, Bordentown, N. J.

William E. Haines Funeral Home (additions), Wilmington, Del.

Reuter for Olivia, Minn., Church.

The Rev. Henry D. Pomije, pastor of St. Aloysius' Catholic Church of Olivia, Minn., has placed with the Reuter Organ Company, Lawrence, Kan., an order to build for his church a comprehensive two-manual organ. The instrument will be one of seventeen stops, including a set of twenty-note chimes. St. Aloysius' Church is a beautiful edifice and is an exceptionally fine example of true Basilican architecture. The organ is to be placed in the gallery and in special plastered chambers. A beautiful screen twenty feet wide by seventeen feet high will cover the front of the chamber. Installation of the organ is planned for early December.

OPPORTUNITIES WHICH MAY SOON BE LOST

It is still possible to purchase an Aeolian-Skinner organ at prices within the reach of any buyer. The highest quality is now available at prices which would have seemed impossible a few years ago and which will undoubtedly be impossible a few months hence.

We are especially interested in medium-sized and small organs. We will be glad to send a competent representative to consult with you at any time.

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YOUNGSTOWN IS HOST TO ORGANISTS OF OHIO

PROGRAM COVERS TWO DAYS

Paper on Albert Schweitzer, Service,
Dinner and Splendid Recitals
Feature Semi-Annual Meet-
ing of Guild Chapter.

By FLORENCE WHITE, F. A. G. O.

The Northern Ohio chapter of the American Guild of Organists met in Youngstown for its sixth semi-annual convention Oct. 23 and 24. Members were greeted on their arrival in the city by Frank E. Fuller, regent of the Youngstown sub-chapter, and his committee, in the social hall of Westminster Presbyterian Church. Following luncheon served by ladies of the church, Albert E. Och of St. Mark's Episcopal Church, Toledo, opened the program with a half-hour of devotional music, playing numbers by Moulaert, Vivet, Arabaolaza and Guilman, composed especially for use in the services of the church. Mr. Och played with reverence and feeling.

After this recital the Guild members and their guests flocked across the street to the First Baptist Church, where the Rev. Philip C. Pearson of Trinity Episcopal, Toledo, delivered an interesting address on the life of Albert Schweitzer, based chiefly on Dr. Schweitzer's autobiography, "Out of My Life and Thought," in which this remarkable man describes his unusually broad education in theology, philosophy, music and medicine, and his later life as a medical missionary in tropical Africa.

In keeping with the preceding lecture was the next item on the program, a selection of chorale preludes by Brahms, Karg-Elert, Dupre, Broughton, Grace and Baird, all music of the most devout order, exquisitely presented by Walter Blodgett, organist of the Epworth-Euclid Methodist Church, Cleveland.

St. John's Episcopal Church was the locale of the next event, a recital of organ music characteristic of five schools—Bach, Purcell, Widor, Ernest Walker and E. S. Barnes being represented in the program played on the four-manual Skinner organ by Bruce H. Davis, F. A. G. O., of the Oberlin Conservatory of Music. Mr. Davis performed in a scholarly, capable fashion, firm and solid rather than brilliant.

After a brief interval Guild members and friends gathered in the auditorium of St. John's Church for the Guild banquet. The tables were tastefully decorated with brightly-colored flowers and candles, in striking contrast to the dark beams in the ceiling, and the dinner was thoroughly appreciated by the hungry organists. There were no formal speeches, but Paul Allen Beymer, dean of the chapter, called on John Gordon Seely, regent of the Toledo sub-chapter; Arthur B. Jennings, Jr., A. A. G. O., organist and choir director at the Sixth Presbyterian Church, Pittsburgh, and the Rev. Walter J. Mapes of Christ Church, Shaker Heights, Cleveland, the first honorary member ever known to have attended a meeting, for a few friendly words.

The Guild service opened in St. John's Church with a prelude consisting of three numbers—Prelude and Fugue in F minor, Handel; Adagio from the Sixth Symphony, Widor; "Cortege et Litanie," Dupre—played by Abner Royce, Cleveland Heights, winner of this year's contest for students between 18 and 22. Mr. Royce shows unusual aptitude for organ and an extraordinary feeling for tone color, and with study should go far. It is to be hoped that for the next student contest the powers that be will insert a brilliant number in the group to be prepared by the contestants. The service was sung by three male choirs—from St. Paul's Episcopal Church, Canton, under Ralph E. Clewell; Christ Episcopal Church, Warren, under Walter Hirst, and St. John's Church, Youngstown, under Frank E. Fuller, who presided at the organ. The voices blended perfectly and the tones of the boy sopranos were unusually clear and full, showing careful training. The Rev.

Leonard W. S. Stryker read the prayers. The singing of Matthews' "Recessional" by the combined choirs was one of the high spots of the convention. Paul V. Curran, organist of the First Baptist Church of Youngstown, played the postlude, a musicianly performance of the Finale of the First Sonata by Borowski.

All were on hand at 10:30 the next morning at St. Luke's Lutheran Church to hear Harvey B. Gaul, organist and choirmaster of Calvary Episcopal Church, Pittsburgh, and music critic of the *Pittsburgh Post-Gazette*, read a paper on "Choir Work and Its Problems" in his inimitable style, in which scintillant humor and erudition vie for first place. Dr. Gaul announced that this paper might be called the introduction to a history of choirs down through the ages that would probably never be written; but all who heard it devoutly hoped that it could be written.

Miss Mabel Zehner, organist of Trinity Lutheran Church, Ashland, Ohio, gave the most brilliant recital of the convention. Her program, consisting of numbers by Bach, Boellmann, Gluck-Jennings and Dupre, all calling for the highest technical skill, was performed with flawless virtuosity, combined with taste and restraint.

Luncheon was served by the ladies of St. Luke's Church, who, as in previous years, gave us a delicious and generous meal. Mr. Beymer introduced Harold E. Schuneman, dean of the Western Pennsylvania A. G. O. chapter, who extended an invitation to members of the Northern Ohio chapter to attend a meeting in Pittsburgh some time in the near future, to hear one of Marshall Bidwell's recitals on the recently enlarged organ in Carnegie Music Hall, and attend the Carnegie international art exhibit. Dr. Harvey Gaul was then asked to describe the art exhibit, which he did with the same humor and thorough knowledge with which he had dealt with choir training earlier in the day. Walter Holtkamp of Cleveland gave an interesting account of the new ruck-potitif which he has added to the Skinner organ in the Cleveland Museum of Art.

After luncheon the members again assembled in the church auditorium, this time to hear Frank Blashfield of Lakewood describe some of the methods by which churches too short of funds to buy new organs can make old organs sound new. His ideas were very interesting and awoke new hope in the hearts of several organists present who suffer from the shortcomings of the instruments on which they are forced to perform, though one was later heard to remark pathetically that the only use which could be made of his organ would be to install it as a ruck-potitif on some deserving ash-heap.

Organists owning cars filled them with poorer organists and drove them across town to the Stambaugh Public Auditorium, where Julian Williams of St. Stephen's Church, Sewickley, Pa., took his place at the console of the four-manual Skinner organ and carried his audience away with him to realms of undreamed-of color and fantasy. Musicians who look down on organs as mere mechanical appliances and on organists as musical engineers should hear Mr. Williams and revise their opinions. There is no mechanism in his elaborate, delicately shaded registration and uncanny use of the swell pedals. His program consisted of numbers by Bach, Handel, Schumann, Debussy, Edmundson, Palmgren, Miller and Franck. It was the first time that most of those present had heard the Symphony No. 2, "Impressiones Gothique," by Garth Edmundson of New Castle, Pa. It is a significant work and, when published, ought to stand high in the ranks of modern organ music. For an encore Mr. Williams played another number by Mr. Edmundson, "To the Setting Sun," a short but effective tone picture. Mr. Edmundson, who was in the audience, rose to acknowledge the applause which greeted his compositions.

With this program the convention was brought to a close. It was well attended, especially on the second day, and in quality was certainly one of the most successful ever held by this chapter.

Philadelphia Notes; M'Curdy Presenting the Verdi "Requiem"

By DR. JOHN M'E. WARD

Philadelphia, Pa., Oct. 18.—Alexander M'Curdy, at the Second Presbyterian Church, presented Mozart's "Requiem" Oct. 1 with a large chorus, assisted by an orchestra from the Curtis Institute and a full complement of soloists. Walter Baker was organist for the occasion. On Oct. 22 the same group presented Bach's "What God Doth Surely That Is Right." A repetition of the "Requiem" is scheduled for Nov. 5.

Robert Elmore, a talented pupil of Pietro A. Von, has entered upon his duties as organist and choir director at the Arch Street M. E. Church. This old and influential church is in the center of the city and contains a fine Steere organ.

The Pennsylvania chapter, A. G. O., has planned a pretentious program for the coming season, beginning on Oct. 17 with a recital of original compositions for organ by Maitland, Timmings and Barnes. Uesma Clarke Smith is dean of this chapter.

The Chambers Memorial Presbyterian Church, Rutledge, will have a series of vesper musicals at 4:30, beginning Sunday, Oct. 8. Wallace D. Heaton, Jr., is organist.

The American Organ Players' Club has arranged a number of recitals for the winter season, the first by Sarah Hudson White at the Hanover Presbyterian Church, Wilmington, Del.

The death of John L. Morgan, choir-master at Westminster Presbyterian Church, on Sept. 22, removes a competent master of choir work from the Philadelphia list. A native of Wales, inheriting the musical atmosphere of that country, he also possessed a fine baritone voice and was at one time soloist in St. Mark's Lutheran Church.

Henry D. McCarthy, a banker and organist, died Sept. 30. He was organist of the Universalist Church of the Messiah for twenty-eight years.

Charles W. Stein played a recital of considerable merit in Grace Lutheran Church Oct. 8. This is the first of a contemplated series.

In honor and in memory of that versatile composer and lovable gentleman, Adam Geibel, Mus. D., who passed into the great beyond during the summer, a program of his music was arranged and performed by Frederick Maxson on the evening of Sept. 24 in the First Baptist Church. The address was delivered by Dr. James Francis Cooke, editor of *The Etude*.

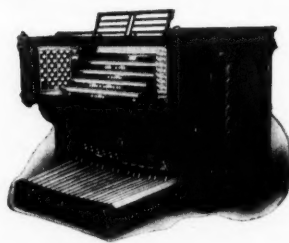
The choir and soloists of the Second Baptist Church, Germantown, under the leadership of Harold A. Richey, will present a series of six musical evenings during the fall and winter, entitled "Famous Sacred Music of Six Great Nations," the first being French.

Lewis J. Howell has entered upon his duties as director of the choir of the Oxford Presbyterian Church. The chorus is to consist of about forty voices.

Visitors at Diapason Office.

Visitors from out of town who registered at the office of THE DIAPASON in October included the following:

Mr. and Mrs. Edward G. Mead, Oxford, Ohio.
Fred W. Church, Toledo, Ohio.
T. F. Elwell, Seattle, Wash.
Charles Stellberger, Boston, Mass.
Frederick Boothroyd, Colorado Springs, Colo.
Robert Schopp, Alliance, Ohio.
E. F. Hemmye, Burlington, Iowa.
Mrs. F. R. Collard, Wichita Falls, Tex.
Edmond Verlinden, Milwaukee, Wis.
Marvin Korinke, Montreal, Que.
R. Warren Andrews, Gloucester, Mass.
G. Morel, Toronto, Ont.



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A Word on "A Cappella."

New York City, Oct. 3.—My dear Mr. Gruenstein: Anent the discussion about the use of a *cappella*, perhaps you will be interested in the definition given by Elson's Music Dictionary. In the first place: "*cappella* [Italian], 1. a chapel or church. 2. a band of musicians that sing or play in a church or in private employ. 3. an orchestra." And in the second place Elson gives the definition of the whole phrase: "*a cappella* [It.]. In the church or chapel style; that is, vocal music, unaccompanied. So called because the music of the Sistine Chapel at Rome was purely vocal."

Forgive me for adding a small voice in this "learned and extended discussion," but I just thought this might be of interest to you! Sincerely,

MARGUERITE HAVEY.

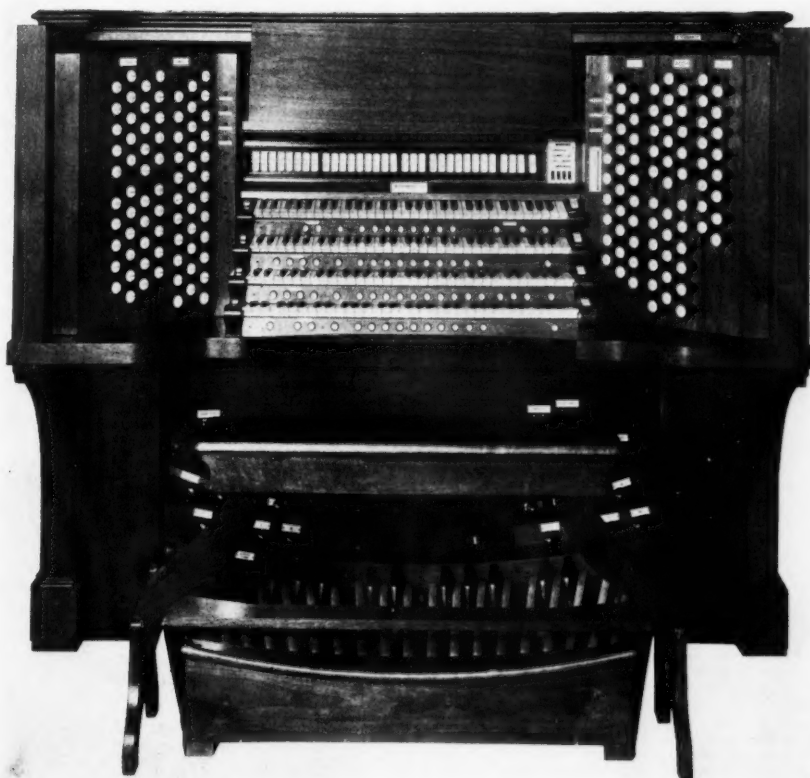
Iowa Convention at Cedar Rapids.

Iowa organists held a convention at Cedar Rapids the afternoon and evening of Oct. 25, it being a special session of the Iowa council of the N. A. O. Officers for the year were elected as follows: President, Horace Alden Miller, Cornell College, Mount Vernon; vice-president, Miss Martha Zehetner, Dubuque; secretary-treasurer, Miss Catherine M. Adams, Coe College, Cedar Rapids. A recital by four Iowa organists and other features marked the meeting, a full report of which is to appear in the next issue of THE DIAPASON.

G. Criss Simpson's Class in Recital.

G. Criss Simpson's pupils at Atchison, Kan., gave a recital at St. Mark's Lutheran Church in that city Sept. 12 and played a program of high merit. Works of Bach, Mendelssohn, Franck, Von, Rogers and others were presented and those who took part were Mrs. Viola Henry, Miss Suzanne Falter, Miss Gertrude Long, Miss Daisy Kuhn, Mrs. Marie Griffin Sandy and Miss Helen Casey. Mr. Simpson, who is on the faculty of the University of Kansas, has been going to Atchison once a week during the summer to conduct his class there.

ACHIEVEMENT



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Barnes' Book Is Out in a Second Edition, with New Features

"The Contemporary American Organ," a book which has won its place in the library of every well-posted American organist since it was first issued three years ago, will come out this month in a second edition. The reprint actually is "greatly enlarged and reconstructed," as they would say of it if it were an organ. And, in conformity with the necessities of the times, the price has been so reduced that the volume should be within reach of many who may not have felt that they could afford it when it first came out.

As stated in the review of the first edition in THE DIAPASON, the book is eminently practical and not any more technical than Mr. Barnes had to make it. And as the announcement of the second edition says, probably all organists are desirous of becoming more intimately acquainted with the mechanics and tonal features of their instrument. This revised edition covers all types of consoles, windchests, relays, combination actions, magnets, regulators, and other parts of the modern electric organ, with comprehensive drawings, photographs and descriptions. Its discussions and illustrations of good tonal design, with photographs and drawings of organ pipes, will be a revelation to many. New drawings and text pages, including a supplement on the Atlantic City Auditorium organ, have been added. In three years all of us are bound to grow, and the revisions and additions made by the author greatly enhance the value of his work.

The scope of the book may be estimated from the fact that there are 129 illustrations. A number of these are entirely new and some are substitutes for those that appeared in the earlier volume. The typography is excellent and the illustrations and general appearance can be praised without stint. The plates of some of the famous organ cases of the world alone should be worth more than the price of the book. To mention only a few of the new cuts, there are those of the West Point organ, the Roosevelt organ at the Centennial Exposition of 1876 in Philadelphia, and the new Austin at the Bushnell Memorial Hall, Hartford.

The success of Mr. Barnes as an author is due to the fact that he undertook to supply something that no one else in America ever had taken the trouble to supply, yet which was badly needed—a treatise explaining the "inside workings," if such they may be called, of modern organs, with informative details. For this task he was well qualified, for not only has he been an active organist for a large portion of his years since boyhood, but he began to be an amateur organ builder soon after he left the cradle. Since that day he has supplemented a successful business career with musical study and on his liberal education at Harvard, which won him the bachelor's degree from that university, he not long ago superimposed the degree of doctor of music, conferred on him by Park College, Parkville, Mo., besides other honors.

William H. Barnes



PLAYS WORKS OF GINGRICH

Arthur C. Becker in Novel Program at Century of Progress Fair.

A program of more than ordinary interest was presented at the Hall of Religion, A Century of Progress Exposition, Sunday evening, Oct. 8, when Dean Arthur C. Becker, A. A. G. O., of the De Paul University School of Music, was at the organ and John Rankel, baritone, sang in a program of compositions by Irving Gingrich, Chicago theorist. All the organ numbers played by Mr. Becker are still in manuscript. They included a Sonata in C minor, in four movements, dedicated to Mr. Becker; "Grand Choeur," "Prayer," Minuet and "Paean." The Minuet was performed for the first time in public on this occasion.

Mr. Becker gave a recital at St. Joseph's Convent in Milwaukee in October, playing a program made up of the following compositions: "Hosanna," Dubois; "The Night," Karg-Elert; Toccata and Fugue in D minor, Bach; "O Man, Bemoan Thy Fearful Sin," Bach; Sketch in F minor, Schumann; "In Paradisum," Dubois; "Piece Heroique," Franck; Berceuse, Arthur C. Becker; Scherzo from "Storm King" Symphony, Dickinson; "Variations de Concert," Bonnet.

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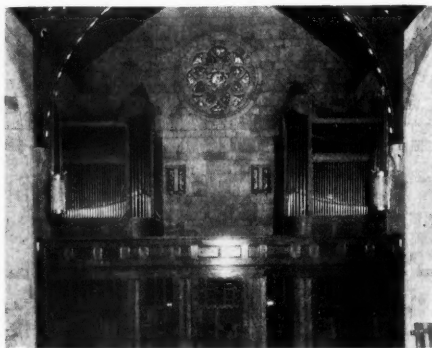
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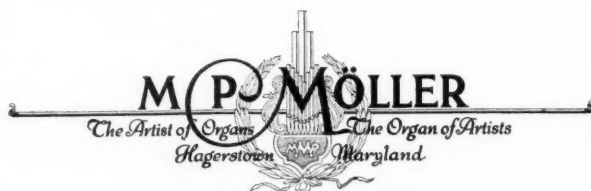
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Christmas Music; New Issues Reveal American Talent

By HAROLD W. THOMPSON, Ph.D., Litt.D.

It is to be hoped that the churches of this continent will be able to follow the suggestions of our President Roosevelt and "Buy Now," for the composers and publishers are offering new music for Christmas that will make that joyful feast glow with new beauty. Appropriately for that season of youth we shall celebrate the attainment to full stature as composers for the church of two young Americans whose early work has been singled out in this journal for special praise.

Original Anthems, American

The first of these brilliant young men is David Hugh Jones, organist of the Westminster Choir School at Princeton, where he has an opportunity for studying choral problems and effects. His earlier work has shown his skill in getting effects, but it has relied rather too much on harmonic color and too little upon contrapuntal resource. (This criticism, by the way, is frequently heard from such English critics of our work as have seen any American compositions, and from some who have not.) We now have two anthems from Mr. Jones that mark his mature grasp of all the resources needed for well-balanced composition, accompanied by the shimmering color, the fine melodic gift and the sincere piety that made his very first work remarkable. One of these anthems is for Christmas and is called "Glory to God in the Highest" (Carl Fischer). Being only three pages long, it will make an admirable introit. It is to be sung unaccompanied by a chorus of SSAATBB. It is a beautifully mystical and sensitive piece of writing, to be sung "with wonder and faith"; the composer, like Mr. Grainger, finds the English language adequate for his instructions to the directors of choirs.

A companion to this anthem is one that may be used at Advent, called "Hosanna" (Carl Fischer), for SSAATB and one or two notes for a second bass, the tenor part, as in the older English music, being important. This runs to six pages of strong, inspired music, with climaxes like those in the best Russian anthems. The text is puzzling to me. It opens with the Tercius ("Holy, Holy, Holy"), usually associated with Trinitytide, followed by "Hosannas" and the "Benedictus Qui Venit" ("Blessed Is He That Cometh"), usually heard at Palm Sunday or at Advent, the two seasons for which I recommend its use. There are some very skillful choral effects throughout, and the whole composition moves, as the composer says, "with irresistible urge." See these two remarkable anthems; if you have a choir which can sing Russian anthems, you will be sure to want at least one of these.

The other young composer is William S. Nagle of Philadelphia, whose carol-anthem for unaccompanied mixed chorus with soprano solo is called "Song of the Virgin Mother" (Ditson). The poem by Lope de Vega, well translated by Ezra Pound, deserves such soaring music as Mr. Nagle has provided. This number was published late in 1932 and was consequently almost ignored. Let us be sure that its merits are enjoyed.

Canon Douglas has taken an exquisite fifteenth century text, "I Sing of a Maiden" (Gray) and has given it as exquisite a setting for three "equal" voices—that is, for three men or three women; indeed, he suggests that it may be sung for SAT a minor third lower, though it will certainly lose thereby some of its delicate fragrance.

Another well-known composer and one who has given us some of the loveliest American music for Christmas is J. Sebastian Matthews of Providence. He has a new carol with fau-bourbons called "Star of Bethlehem Town" (Gray), a delightful short number of four pages, easy and to be sung accompanied. Any choir will enjoy this, and any congregation.

Two other original works by Americans, both easy, deserve recognition. One is Dr. Henry S. Fry's little "Man-

ger Hymn" (Gray), to be sung preferably unaccompanied by four voices and a soprano solo on the last page, though it would go very well with a quartet accompanied. This is easy and effective. A text is provided for use as a secular lullaby, presumably for choir concerts and similar occasions. This runs to four pages.

Gordon Balch Nevin has taken one of Sullivan's better carols and has arranged it as a carol-anthem with beautiful arabesques of organ accompaniment. There is a section for SSA and one for TTB. The title is "Upon the Snow-clad Earth" (Ditson).

English Christmas Carols

About the best of the original carols from England this year are additions to the new series entitled "Novello's Christmas Carols" (Gray), which I recommended highly last year. The best new numbers in these charming little carols, printed on leaflets, are the following.

Ashley—"Who Comes Riding." Pretty dialogue for SB, and section for SATB. Hart—"All This Night Bright Angels Sing." S solo or "full" with choral answer.

Hunt—"One Winter Night." In harmony; will make an attractive study for quartets.

Mullinar—"Bethlehem," otherwise "O Little Town of Bethlehem." Harmony throughout.

Wilson, John—"The Shepherd and the King." In harmony. The finest text in the present set, and a most delightful opportunity for shading by a quartet.

Traditional Melodies

The most piquant and interesting arrangement of a traditional carol is Dr. Whitehead's "Now Christmas Day Is Come" (Carl Fischer). There are few Irish carols available, so this is doubly welcome. The words and tune were collected by the well-known scholar Gratton Flood; the arrangement is for SSATB unaccompanied, running to eight pages. There is fine Celtic gaiety in both words and music. I have been fearing that Dr. Whitehead was falling into a conventional formula for his carols; the present number, a genuine creation as well as a sensitive interpretation, removes my fear.

There are two other admirable Whitehead arrangements. One is what amounts to an original anthem on the old melody "In dulci Jubilo" (Carl Fischer), one of the best anthems we have had from the distinguished Montreal organist. It can be sung by any choir and it has an accompaniment that is great fun for the organist. The other is a simple carol in four parts plus a soprano solo *ad lib.*, entitled "The Goodwill Carol" (Ditson). This is the tune which Brahms used in his "Little Sandman" song, which he arranged for Schumann's children. It was originally a carol-tune in the Cologne Psalter of 1638, and probably is older than that date would suggest. I seem to remember an arrangement previously made by Dr. Clokey.

Carl F. Mueller has arranged as a carol-anthem in eight pages another old Cologne tune that goes back to 1623 or earlier. He calls it "The Christ Child's Lullaby," otherwise "Susani" (G. Schirmer). The melody is well known in Dickinson's arrangement called "From Heaven High" (Gray)—though not, curiously enough, known to Mr. Mueller; but another edition is justified for several reasons. In the first place, Mr. Mueller uses a two-part chorus of children (*ad lib.*) in addition to the other four parts. In the second place, he has a more elaborate accompaniment, but not too elaborate. In the third place, he retains the quaint refrain "Eia, Susani." It would be quite possible to sing this with a quartet. The carol has appealed to American audiences lately in the singing of the Wiener Sängerknaben.

Two other arrangements for mixed voices deserve consideration. One is Mr. Runkel's arrangement of Joseph Eckman's carol entitled "Rejoice and Sing" (Witmark), a pure and appealing tune, arranged with variety, but easy for any choir. There is one stanza for baritone solo. The entire length is six pages. Somewhat similar in ease of performance but inferior in melodic interest is Mr. Luvaas' arrangement of a very simple Aargau folk-tune, "The Angels at the Manger" (Gray). Six pages are to be sung, preferably unaccompanied. Aargau is a Swiss canton.

Descants are becoming so popular that I shall mention two recent ones from England: Dr. Dunhill's to "O Come, All Ye Faithful" (Arnold, imported by Carl Fischer) and Mr. Greaves' to "God Rest Ye Merry" (Oxford, Carl Fischer). I suppose that both might be used as duets.

Women's Voices

Professor E. Harold Geer has three unusual carols, all Catalanian (Carl Fischer), all naive in text and two arranged with suggestions of twanging strings. Perhaps the most effective as a stunt will be "On the Twenty-fifth of December," which begins in five parts and continues in six, with a semi-chorus of SS against SSAA. It *ping-pongs* and *bum-bums* uniquely. "Presents for the Child Jesus" is for SSSAA and S solo, with a simple pastoral melody. "Lo! December's Ice and Snow" is for SSAA, with stammering effects, such as "mo-mo-mother." You will get laughs when these are sung, certainly, and mirth is said by the editors of the "Oxford Book of Carols" to be essential to the form. Perhaps, however, these numbers will all be better for concert use than in church. I think that a mistake was made in the titles on the cover. One is called a "Catalonian Christmas Song" and the other a "Catalonian Christmas Dance"; the two are almost sure to be confused in ordering unless you remember the opening lines which I have used above.

Theophil Wendt has arranged for SSAA plus S solo a hymn of the fifteenth century called "I Saw a Fair Maiden" (Gray). This will be luscious, especially if you use the accompaniment of strings and harp available. Indeed, it will be an effective number with only the organ. It is ten pages long.

Professor Van Denman Thompson, who has given us some of the best things published this year, has a delicate original carol for SSA on Christina Rossetti's "Love Came Down at Christmas" (Ditson). I notice that this is dedicated to a junior choir; it will need to be a good one to achieve the shading required.

Professor Geer edits "O All Ye People, Give Ear" (Carl Fischer) in two settings or arrangements, which may be used together or separately; the first of the two requires SSAA plus S semi-chorus; of course, this would give opportunity to use adult women plus a chorus of children. It is to be sung unaccompanied. Another Geer edition is of Praetorius' canon in two parts on the "In dulci Jubilo" (Carl Fischer).

For Men's Voices

There is little of value for TTBB except an arrangement by Mr. Erickson of the Welsh carol "Deck the Hall" ("Nos Galan"), published by Gray. The key of B flat is somewhat somber, but, as it is, the arrangement requires a high B flat. Otherwise the carol is extremely effective.

Solos

The only new solo that appeals to me is a setting for medium voice by Professor R. H. Miles of "O Little Town of Bethlehem" (Pond). Singers will call this "grateful" and will be grateful for it, though it is a question whether words so attached to a hymn-tune should be set again.

Some of the "unison songs" now published in England might make effective solos. Among the new ones I can suggest a few. All are for medium voice, of course.

Farjeon—"Christmas Eve." (Oxford, Carl Fischer).

Ley-Saboly—"A Christmas Carol." (Oxford). Dickinson has a better edition as solo, however ("Bring a Torch").

Shimmin—"Jesus in the Manger." (Oxford). Inspired words.

Winn—"The First Christmas" (Oxford). A good, old-fashioned Victorian tune.

So far as melody is concerned, I should put above any of these Alfred Hamer's carol, "The Virgin's Song to Her Baby Christ" (Gray), but even the naive of the fourteenth century will hardly justify recommendation of some of the Virgin's advice to her Son. Perhaps you can change the words. This would be lovely if, as suggested, you had the solo sung against a humming accompaniment in four parts. The carol is one of the so-called "supplementary hymns," printed on cards.

You would better watch for additions

to the series of solos which Dr. Dickinson is making from his famous carols (Gray). I regret that I have had no new issues of Christmas music from the King of Carols.

Organ Music

The October issue of the *American Organ Quarterly* (Gray) included a noble postlude on the Advent chorale "Sleepers, Wake" by Miles I.A. Martin, who publishes seldom, but has great ability and strength. This piece really is a toccata in the French style, and is dedicated to Dupré. The pedals are used with tremendous effect, and yet the piece is not difficult for its type.

In the same issue of the *Quarterly* there are two pretty pieces by Mr. Whitmer on Lithuanian tunes, each two pages in length. I like the second better.

Other New Music

Dr. Carl K. McKinley's "Ten Hymn-tune Fantasies" (Gray) are now issued in a set which lists—alas!—at \$2.50. It is not for me to tell Mr. Gray his business, particularly as he has discovered more than his share of the best composers in this country and has backed them generously when they were unknown; but I wish that the price of these splendid pieces might be reduced so that every American organist and every Canadian organist could own them. They differ from many such compositions in letting the audience hear the original melodies, and they have variety and beauty of treatment.

Speaking of Irish tunes, John Vine has arranged as unison anthem with descant a perfectly lovely melody from the Irish Hymnal, "Moville," with a text that is a translation from a Latin poem attributed to St. Columba, the Dove of God, the great scholar-saint of Ireland and Scotland. The words are specially appropriate to Ascension-tide. The Oxford Press (Carl Fischer here) has found few tunes so gracious and uplifting.

Similar to the arrangement of the Columban poem is the arrangement by Gordon Jacob of "Brother James' Air," a deeply felt melody for "The Lord's My Shepherd" by the Scottish mystic of the nineteenth century, James Leith Macbeth Bain (Oxford). The setting might prove effective as a solo, as well as when sung by chorus in unison and descant; I like it very much.

To round out his remarkable achievement of the year David H. Jones has published two delicate pastels for chorus, "Out of the Dusk," a setting in two pages of Father Tabb's mystical poem of Resurrection, and "Faith," a similar setting of another poem by the same neglected and gifted Southern poet (Carl Fischer). They both require a chorus that can sing well unaccompanied. Both are examples of the composer's luscious and very effective and reverent harmonic feeling.

Those who have choruses of women's voices should send for the new series being edited by Professor Egerston of Wells College. Already the set includes excellent numbers by Bach, Tallis, Purcell, Gibbons (Orlando), and S. S. Wesley. Most are for SSAA. I regret that I have not space to mention each separately.

Doubtless a number of other Christmas works will appear after this article goes to press. I hope that the composers of such works will urge their publishers to earlier efforts another year. As it is I have kept the presses waiting and the editor of THE DIAPASON in a state as near frenzy as a godly man can approach.

Program by Chicago Women Nov. 3.

The Chicago Club of Women Organists will present a program at the University Church of Disciples of Christ, University avenue at Fifty-seventh street, Friday evening, Nov. 3, at 8 o'clock. Mrs. Hazel Quinney, organist of the church, will play: "Twilight at Fiesole," by Bingham; "Sleepers, Awake!" and Fugue in C major, by Bach. Margaret Smith will play: Andante from String Quartet, Debussy-Guilman, and Sonata in A minor (first movement), by Karg-Elert. Miss Marie Briel will play: "Chapel of San Miguel," by Seder; "Concertina," by Yon, and "Carillon-Sortie," by Mulet. The program will be preceded by dinner at the church. The public is invited to attend this concert.



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Executive Committee Meeting.

Misses Clayton and Reichard, Messrs. Heinroth, Duncklee, Marks, McCurdy, McAll, McKenzie, Courboin, Milligan, Noble, Sammond, Volkel and Watkins were present at the meeting of the executive committee at the Manhattan Towers Hotel Oct. 9.

A committee is being appointed by the president to meet with a committee from the Hymn Society, in response to a request from that body, to promote hymn festivals and congregational music generally.

Several interesting chapter meetings were reported. The work of Mrs. Mae Ford Haviland as state chairman of music in religious education in Maine, as outlined by the chairman, was commended by the committee.

Hagerstown Chapter Reorganized.

The Maryland state council held a meeting of representatives of the Baltimore and Hagerstown chapters in Hagerstown Oct. 18, at which time the Hagerstown chapter was reorganized. The following officers were elected for the year:

President—Roy Alexander McMichael.

Vice-president—H. Atlee Young.

Secretary—Miss Eva Shulenberg.

Treasurer—Mrs. Reese.

Nine new members joined the Hagerstown chapter. Plans for the season were discussed, both chapters evidencing a desire for closer co-operation. A luncheon followed, at which short talks by the state council president, Katharine E. Lucke, and by the Baltimore chapter president, Ida M. Ermold, expressed satisfaction over being able to pull together again in the interest of a common goal, the ideals as set forth by the National Association of Organists.

MAUD LEWIS, Secretary.

Chapter Visits Country Church.

In the center of a small country village, known as Wilkinsville, a part of the town of Sutton, Mass., is a lovely little Episcopal Church—St. John's. Set among a group of gorgeously colored trees, the leaves of which wore every conceivable hue, it seemed as though nature had tried to out-do the friendly welcome given to the members of the Worcester chapter Oct. 12 by the Rev. Augustus G. Cribbe, rector, and Mrs. Flora H. Dudley, organist and hostess, and the members of the parish.

Upon our arrival at the church we were confronted with a display of 450 anthems, among which were collections of Dr. Hamilton C. Macdougall's compositions. Walter N. Waters, who for several years was the national secretary of the N. A. O., and who maintains his summer home in Sutton, and Edward Shippen Barnes, who played for the dedication several years ago of the Frazee organ in this church, also sent copies of their compositions. Mr. Barnes is the gracious donor of the electric lighting system of the church, given in memory of his first wife, Mrs. Eleanor Barr, who was a daughter of a former rector of this church. A large list of suggested anthems, furnished by several prominent publishers and arranged according to the seasons, were on display. This list was suggested by Frederick Johnson, dean of the A. G. O.

Under the able direction of Mrs. William Southworth, president of the ladies' guild, a delicious harvest supper was served. Following the supper a business meeting was held, presided

over by Mrs. Howard S. Sheppard, president, at which time Alfred H. Booth gave his report as a delegate to the Chicago convention. Plans for entertaining the national convention in Worcester were discussed.

Four new members were elected to membership—Mrs. Grace Mills Jordan, Miss Fanny P. Williams, Mrs. Leslie B. Phillips and Ralph Macklin.

After the business meeting came the program, arranged by the hostess, Mrs. Flora H. Dudley. Only those who were there can really appreciate the fine work Mrs. Dudley is doing among the children of the community, who do not have the opportunity given the children in the city schools. In her training of a junior choir she includes the elementary principles of harmony, the reading of music, as well as the history of music. Everyone in the audience that evening marveled at the results achieved under Mrs. Dudley's guidance.

At the next meeting, Nov. 13, we present E. Power Biggs in recital at Piedmont Church.

RALPH M. WARREN,
Corresponding Secretary.

Union-Essex Opens Season.

To open the series of meetings for the season, members of the Union-Essex chapter gathered at a dinner at the Third Presbyterian Church in Elizabeth Monday evening, Oct. 2. At this meeting we were honored by the presence of many distinguished personalities and a happy fraternal spirit prevailed. First to be introduced was Henry Hall Duncklee, who presented a colorful account of the Chicago convention. It was then our pleasure to hear from Dr. William C. Carl. Dr. Carl's talks can always be depended upon to be of great value to organists and his words proved an inspiration to all. Miss Ruth Wilms, winner of the state Atwater Kent auditions, favored us with a group of songs in which she was accompanied at the piano by Harry Stone Martin. Miss Wilms has a soprano voice of unusual charm.

Our new chaplain, the Rev. Frank Damrosch, Jr., was principal speaker of the evening. His talk took the form of a travelogue through England and France, in which he related in a virile and stirring manner his experience and participation in the various religious festivals which took place in those countries during the summer. After Dr. Damrosch's talk the meeting adjourned and the members availed themselves of the opportunity of renewing old acquaintances and welcoming the newcomers.

ROBERT A. PEREDA, Secretary.

Tour Hightstown Churches.

An interesting change from the usual chapter meeting was introduced by the Central New Jersey chapter in Hightstown Oct. 2 when three churches, three organs and three organists figured in the program. At the First Methodist Church Miss Dorothy Ashton played the Fantasia on "Duke Street." Kinder, and Berceuse, Guilman; at the First Baptist Church Alfred Masonheimer played the Franck Chorale in A minor and Stoughton's "Dreams." and at the First Presbyterian Miss Carlotta Davidson played the Tchaikowsky Andante Cantabile and the "Pilgrims' Chorus" by Wagner.

Following the recital a business meeting and a social hour were held in the fellowship hall adjoining the Presbyterian Church. U. A. White, the new president, announced the following committees for the year:

Executive—U. A. White, president; Mrs. Edith Myers, first vice-president; Florence Westenburg, second vice-president; Mrs. Edith Magowan, secretary; Edward Riggs, treasurer; Paul Ambrose, Edward A. Mueller, George I. Tilton and Caroline Burger.

Program—Mrs. Edith Myers, Mrs. Wilfred Andrews, Isabel Hill, Mrs. Helen Cook and Mrs. Edith Hartman.

Refreshments—Mrs. Blanche Peterson, Mrs. Allan Frey, Mrs. Emma Powers and Viola Yost.

Entertainment—Edward W. Riggs, Mrs. Dorothy Schragger, Miss Margaret Hartman, Jean Schlickling and Evelyn Voigt.

Ushers—Mrs. Earl Jarrett, Marian Hackenberger, Hilda MacArthur and Mrs. Margaret Carton.

Publicity—Florence Westenburg, Mrs. Ruth Burgner and Nita Sexton.

EDITH E. MAGOWAN, Secretary.

Camden Chapter.

The first program of the season of the Camden, N. J., chapter took place Monday evening, Oct. 16, at the North Baptist Church. W. Arnold Lynch played two movements of Widor's Sixth Symphony and the Concert Fugue in D major of Bach, and Miss Edna Griffenberg played Wolstenholme's Impromptu in G; "Wistful," by Friml; "Chansonette," by Banks, and Saint-Saens' "Marche Militaire." William J. Marsden, baritone, of the Jenkintown M. E. Church, was heard in several solos. Miss Jane Whittemore, former state president, gave an interesting report on the Chicago convention and the fair.

The next meeting will be held at Trinity Church, Moorestown, N. J., which has a three-manual Hall organ. The December meeting will be the occasion for the annual candle-light carol service, given in conjunction with the choral club of the Musical Art Society, directed by Dr. Henry S. Fry. The January meeting will be a joint organ and piano recital by Arthur Bryan, F. A. G. O., and James Bryan, F. A. G. O. In February the club will be the guests of St. Peter's Choir School, St. Peter's Church, Philadelphia.

Open New Organ at Lancaster, Pa.

The Lancaster chapter sponsored the inaugural recital on the Möller organ at First Church of Christ, Scientist, Lancaster, Tuesday evening, Oct. 24. The recitalists were George Benkert, organist and choirmaster of Zion Lutheran Church; Charles E. Wisner, organist of the First Presbyterian Church, and George B. Rodgers, organist and master of choristers at St. James' Episcopal Church.

At the first meeting of the chapter for the season Sunday afternoon, Oct. 8, in First Church of Christ, Scientist, the new organ was inspected. Dr. William A. Wolf, president of the Pennsylvania council, presided at the console, playing a recital and the regular service Sunday morning, Oct. 29.

The program for the November meeting of the chapter will be in charge of Misses Carolyn Diller, Marie Gast, M. Josephine Kirkland and Cecelia A. Drachbar.

Reading Chapter's Opening Program.

The Reading chapter held its fifty-seventh recital, the first for the season, in the First Baptist Church, Oct. 1, with J. William Moyer, organist and choir director, in charge. The organists of the chapter were assisted by the choir of the church. The soloists are Miss Laura M. Snyder, Mrs. Rachel O. Hancox, J. Heber Brown and Albert E. Vize. The program was as follows: Prelude on the Chorale "In Thee Is Gladness," Bach (Theodore A. Hunt, F. A. G. O., organist of St. Andrew's Reformed Church and director of music at Albright College); chorus, "Immortal, Invisible," Thiman; organ, "Notturmo," No. 2, Liszt-Gordon Nevin (Rachel Marcks Large, organist St. Peter's Methodist Church); hymn, "The Church's One Foundation," Wesley; chorus, "He That Dwelleth," William A. Wolf, Mus. D.; organ, "Sara-bande," Op. 37, Suite in G major, Karg-Elert (Miss Angela M. Haage); chorus, "God Is My Salvation," Federlein; organ, "Caprice Heroïque," Bonnet (Carroll W. Hartline, Trinity Lutheran Church); hymn, "For the Beauty of the Earth," with a descant written by Dr. Henry S. Fry of Philadelphia, organist and director of St. Clement's Church); Kocher; chorus, "Benediction" (a cappella), Bach-Gordon.

Dr. Wolf's choral number received

its first public performance on this occasion. The anthem was written in commemoration of the 450th anniversary of the birth of Martin Luther.

Harrisburg Chapter's Activities.

The Harrisburg chapter held its annual banquet at the Inn in Hershey, Pa., Monday evening, June 5. The president of the chapter, Clarence E. Heckler, offered his report of the year's activities, following which the Rev. Raymond C. Walker, pastor of the Market Square Presbyterian Church in Harrisburg, gave an inspirational address on "The Ministry of Music in the Church." The following officers were elected for the year:

President—Clarence E. Heckler.

Vice-president—Arnold S. Bowman.

Secretary—Donald D. Ketting.

Financial Secretary—Miss Laura E. Zimmerman.

Treasurer—Mrs. John R. Henry.

On Sunday afternoon, Sept. 24, the chapter visited St. John's Lutheran Church near Mechanicsburg. In this church is an organ built in 1807 which is still used for services. Lester T. Etter, organist of Trinity Lutheran Church in Camp Hill, played three solos on the organ, which has a beautiful and well-balanced tone. From this church the organists crossed the old Indian Trail and visited Old Peace Church, built in 1790, which is used now only twice a year. It was in this church that the organ was first installed, but later it was transferred to St. John's. The pastor of St. John's, the Rev. Harold C. Fry, greeted the organists and told them the interesting history of these two churches.

On Tuesday evening, Sept. 26, Clarence Mader, the Los Angeles organist, gave a recital on the Skinner organ in the Pine Street Presbyterian Church, Harrisburg. This recital was under the auspices of the Harrisburg chapter. Mr. Mader displayed a comprehensive command of the modern organ and achieved unusual color effects throughout the recital. Preceding the various

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numbers Mr. Mader gave a short description of the compositions. After the recital the organists adjourned to the social rooms of the church, where an informal reception was held for Mr. Mader.

On Oct. 9 members and friends of the Harrisburg chapter journeyed to Bailey's Wood, near Dauphin, Pa., and held a corn roast. The setting was a beautiful pine grove near a mountain stream. A fine representation was present to enjoy the fellowship around the fire.

Kentucky Chapter.

The first fall meeting of the Kentucky chapter was held on the evening of Oct. 2. The feature was an informal talk by William E. Pilcher, Jr., who recently returned after several years' residence in New York. Mr. Pilcher told some interesting personal experiences and also discussed the famous organists and choirmasters now in New York.

It was decided that at future meetings members of the chapter shall play certain numbers in coordination with the program in order to stimulate interest.

Miami Chapter.

The first fall meeting of the Miami chapter was held Monday evening, Oct. 9, at the home of Mr. and Mrs. Louis D. Gates. A large attendance enjoyed a musical program which was artistically satisfying. Mrs. Gates, who was both hostess and artist, delighted those present with her rendition of several numbers on her fine Möller organ. The Sonata, No. 2, in F minor, by James H. Rogers, made up of several short movements, was excellently played and showed good taste in registration. The exquisite "Clair de Lune" of Karg-Elert was interpreted with charming tone coloring. Mrs. Evelyn Sackett, soprano, sang two numbers from Landon Ronald's "Cycle of Life." She was accompanied by Frances Tarboux.

Reports of the national convention in Chicago were given by Miss Robinson and were greatly enjoyed.

Low Wind Pressure and Pure Ensemble Emphasized by Biggs

Hollywood, Cal., Oct. 17.—Editor of THE DIAPASON: The organ-thinking public has advanced in the past few years. That which formed the chief basis of our ideals has grown and gone forward. It is a great joy to see the profession embrace true principles when they realize their worth. I speak of the ensemble of the organ.

In these days of specialization, what sounder theory can we foster than that relating to real organ tone? If we specialize in one or more of the imitative voices of the organ we are dealing in only one or more phases of our great instrument. What we need is to specialize in the ensemble of the organ.

I realize that many transcriptions can be performed with special effects. But it is not special effects that count. What matters most to the true dignity of the instrument is the special effect of the ensemble. If that is right then all transcriptions will be right—right for the organ. Let the transcriptions sound forth in pure organ tones. Let them be pieces played upon the organ. A transcription played upon the piano is set forth in piano tones. The lure of special effects has been the unmaking of the organ in America.

Bach lived in an age when the organ represented a musical unit—an instrument in which cohesion of tone was supreme. How, otherwise, could he have been inspired to write his wonderful music? Let him who strives to produce modern compositions of the mirrored moon and pantomime variety do his utmost in formulating ear-tickling nuances. He will not approach the great master in composition, rhythm or color. Most of our modern music strives for "effect." Bach's music contains all we strive for without our being aware of it.

Let the modern colorist examine the trio-sonatas or the concertos. Let him

play right hand upon choir flutes of 8 and 4-ft. pitch with twelfth. The left may use swell flutes 8 and 4 with tierce and perhaps soft oboe and pedals on a telling 16 and 8. No couplers to be used. If his organ is as good as that of Bach's time he will not have to change registration once from beginning to end of a movement. Indeed, a change will destroy the continuity of Bach's thought.

Upon how many American organs can we play in this manner? The organ of the past was once and always an organ, an ensemble. Let one voice enter to disturb that ensemble and we again become specialists in individual tone colors.

The public today knows orchestral tone. Orchestras can be heard daily by all. Pianists and singers give of their specialty. But, alas, the organ, greatest of all, must descend to be an imitator! And all the time there is given to us the power to show the musical world our specialty, organ tone, organ ensemble free from voices which hurt and wind pressures which destroy true purity of tone.

Some say that inasmuch as we give orchestral names to our stops we should make them true to their prototypes. The orchestral instruments are each played by one person who can regulate his tone at will. Organ pipes of the imitative character must always sound just as their creator voiced them. Hence their tone must be made to fit into the general scheme of the structure. They become organ tones—not orchestral ones. And insofar as they draw attention to themselves, just so far have they failed to contribute to the true beauty of the whole.

Many an old-world flute and four-rank mixture on three and one-half inches pressure has set forth a melody powerful and appealing in pure organ tone and more stirring than any modern orchestral specialty. I say "more stirring" because we have in the one beautiful solo organ tone and in the other beautiful imitative tone. The first contributes to the whole while it is seldom that the second does not detract.

The only way we can produce the purest and most musical organ tone is by low pressure and copious wind supply. But as these are not the right thing for our modern "colors" we step up the pressure and revel in the special effects at the expense of our ensemble. We all know that this is true, but we hesitate to mend our ways. We go on voicing our instruments so that the tone will fill every corner of our large auditoriums. Is it a wonder that the ear wearies of one combination used in a prolonged passage? Is it a wonder that the player must continually look for a change?

Does the pianist use double strength when he plays in a large hall? Does he pound harder? Does the orchestral conductor call for more tone from his instruments because he happens to be playing in a large room? He may add more instruments, but he never overblows the ones he has at his command. This is what we have done with our organ pipes. We have overblown them in order to make them thrust themselves into space. Musical tone is thus sacrificed. More tone should be courted artistically by more pipes or by larger-scaled pipes blown upon a low, music-giving pressure.

Some day we will again produce organs as beautiful as those of Bach's time. What a lot of sympathy we have wasted on that great man!

RICHARD KEYS BIGGS.

Edwin Stanley Seder, F. A. G. O., was heard in recitals at the First Methodist Church of Englewood (Chicago), Oct. 15, playing his fourth program on the Möller organ which he opened some years ago; and on Oct. 22, at the First Presbyterian Church, Freeport, Ill., and the First Presbyterian Church, Clinton, Iowa. On Oct. 8, Mr. Seder conducted the Chicago Bach Chorus in a program of Bach numbers at A Century of Progress, Hall of Religion. This chorus, with Miss Alice R. Deal as organist, will appear Nov. 12 at Christ Lutheran Church, Humboldt Park, Chicago, and Dec. 10 at the University of Chicago vesper service.



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CHOICE of the MASTERS

Frederick Feringer, Seattle Organist, Dies at Age of 40

By JOHN McDONALD LYON

Seattle, Wash., Oct. 19.—Frederick C. Feringer, organist and choirmaster of the First Presbyterian Church and organist of Rhodes' department store, died at the Virginia Mason Hospital, Seattle, Oct. 16, after an illness of six weeks. Mr. Feringer was widely known in Seattle, among members of the profession and among music-lovers who attended his organ recitals at his church and at the Rhodes store. In addition to his post at the First Presbyterian, he was director of the Lyric Club, foremost of Seattle's women's choruses. During the last two years Mr. Feringer attracted wide attention with his excellent series of weekly organ recitals at the First Presbyterian Church—series which featured the best of organ literature and represented a tremendous amount of work. Mr. Feringer is survived by his widow, Mrs. Amelia Feringer; three children, Peggy, William and Richard, and by his mother, Mrs. Irene Feringer.

Mr. Feringer was born in Pittsburgh in 1893 of musical parentage. His great-grandfather was a court musician in Germany prior to 1800. At the age of 5 Frederick received his first instruction in piano from his father, who was a talented pianist. At the age of 12 he held his first position as organist of a church in Pittsburgh.

Desiring to enter the concert field as a pianist he studied under Karl Lachmund, a pupil of Liszt.

After a career on the concert stage Mr. Feringer decided to move to the West and settled in Seattle. Soon after his arrival he was appointed organist at one of the theaters. Then he won the position as organist at First Church of Christ, Scientist, which he held for about seven years.

In 1927 Mr. Feringer won the first place in the state contest for improvisa-

tion, conducted by the Washington State Teachers' Association. This contest was open to all organists of Washington. In the same year he was appointed organist at the Rhodes store, where a new three-manual Aeolian organ had been installed. Here he gave two recitals a day. These recitals gave music-lovers who will not go to church to hear organ programs an opportunity to hear good organ literature.

In 1929 Mr. Feringer was appointed organist of the First Presbyterian Church, which is said to have the largest membership of any Presbyterian church in America.

Mr. Feringer married Miss Amelia Stentz of Cleveland, Ohio, in 1915.

This city welcomes the new bishop of the Catholic diocese of Seattle, Most Rev. Gerald Shaughnessy, S. M., S. T. D., who was formally installed at St. James' Cathedral Oct. 10 with the most impressive ceremonies ever seen here. An unusual program of liturgical music was sung by the cathedral choir of men and boys under the direction of Dr. Franklin Sawyer Palmer, assisted by John McDonald Lyon. Following is the program: Processional, "Regina Coeli Jubila." Traditional; Motets during the obsequies of the clergy; "O Bone Jesu." Palestrina; "Ave Maria." Vittoria; "Jesum Christum Regem." Yon; "Adoramus Te." Palestrina; "Ecce Sacerdos Magnus." Elgar; Proper of the mass, "Spiritus Domini." Gregorian; Kyrie. Ravanello; Credo I. Gregorian; Motet, "Quae est ista?" Franck; Sanctus and Benedictus ("Missa Aeterna Christi Munera"). Palestrina; "Agnus Dei" ("Missa Puer Natus Est"). Franklin Sawyer Palmer; "Domine Salvam Fac." Gounod; "Tollite Hostias." Saint-Saens. Daniel O'Brien, tenor soloist of St. Mary's Cathedral, San Francisco, came up from the southern city to be tenor soloist for the occasion. The music was broadcast over KOL.

Einar Lindblom, choral conductor and member of the faculty of Broadway High School, has been appointed to the faculty of the Cornish School,

Frederick C. Feringer



where he will have charge of choral work. Mr. Lindblom, a former pupil of F. Melius Christiansen, has achieved phenomenal success in Seattle with his a cappella choirs.

Theodore Sangar, A. R. C. O., has been appointed organist and choirmaster of the Pro-Cathedral of the Immaculate Conception, Portland, Ore. Mr. Sangar was formerly in Seattle, occupying the post of assistant organist and choirmaster of St. James' Cathedral.

Sassmannshausen in Benefit Tour.

Walter Sassmannshausen, organist and choirmaster of Pilgrim Lutheran

Church, Chicago, has returned from a very successful recital tour of the West for the benefit of Wheatridge Sanitarium. He was assisted by Mrs. Sassmannshausen, contralto. The organ numbers were as follows: Fantasia and Fugue, Bach; Chorale Preludes, "O Lord, How Shall I Meet Thee," "In dulci jubilo," Sassmannshausen; "O Sacred Head," Kuhnau; "Christ lag in Todesbanden," Bach; "Rock of Ages" and Fantasia on "Ein feste Burg," Sassmannshausen. The program was everywhere received with enthusiasm. The tour included Lincoln, Neb., Concordia College, Seward, Neb.; Fremont, Neb., West Point, Neb.; Grand Island, Neb., Wheatridge, Colo.; Boone, Iowa, and Davenport, Iowa. The collection will be devoted to room furnishings at the sanitarium.

Mrs. Dickinson to Speak on Hymnal.

Mrs. Clarence Dickinson, a member of the Presbyterian Hymnal commission, will make an address on the recently published collection before the Hymn Society in Union Theological Seminary, New York, Monday, Nov. 6, at 8 o'clock, illustrating her address with songs from the hymnal, rendered by a choir of the School of Sacred Music at Union Seminary. The Hymn Society is inviting the public to attend the meeting, which will be held in the gate room, the entrance being at 606 West 122nd street. Mrs. Dickinson's specific theme is: "The Hymnal, as It Reveals the Spiritual Thought of the Church and the Development of Sacred Music from the Fourth Century to the Twentieth." Preceding the lecture the Hymn Society will hold a dinner in the refectory at 6:15, tickets for which at \$1 each may be obtained from John Barnes Pratt, 67 West Forty-fourth street, New York, treasurer of the society. The first of a series of hymn festivals which the Hymn Society is planning for this season will be held on Sunday afternoon, Nov. 19, at 4 o'clock in the Riverside Church, New York, under the direction of Harold V. Milligan.

GUILD EXAMINATIONS

The value of the examinations offered by the American Guild of Organists lies not so much in their intrinsic value, but as a means to raise the standard of the organist's musical attainments. The modern organist is often called upon to enrich his church service with improvisations, arrangements of choral responses or even the creation of original chants, hymns or anthems. The object of this effort is to instill a feature of personality into the service which will differentiate his service with that of other churches in the same locality. In other words, there are many opportunities awaiting the ambitious organist to bring the musical end of his service to a higher degree of artistic worth.

This requires a thorough knowledge of harmony and counterpoint from the practical viewpoint. Most organists have a smattering of these subjects but generally of limited scope. A broader vision of what might be achieved is illustrated in the accompanying examples. The melody, chosen at random from one of the Guild papers, presents six different treatments accomplished by means of a thorough knowledge of harmonic equipment. A number of the settings are free in style and therefore would not meet the requirements of Guild examiners, but are included to illustrate the variety possible for practical purposes.

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Throng from Afar at Rockford Hears Marcel Dupre Play

Marcel Dupré invaded the Middle West on his latest recital tour by way of Rockford, Ill., and played a program there Oct. 20 in the large Court Street Methodist Church under the auspices of the united choirs, directed by the Rev. LeRoy E. Wright, the enterprising associate minister and organist of this parish. The audience which greeted M. Dupré was one which filled the body of the church and the spacious circular gallery to the last seat, and its enthusiasm must have been as inspiring to the performer as its size. Lovers of organ music gathered from Chicago, from Beloit, Madison, Appleton and other Wisconsin towns, from Bloomington, from Dubuque and from communities large and small in every direction, so that the occasion was one of the kind that make organ history. A feature of the evening was the announcement that the excellent three-manual Kimball organ installed in the church recently is the gift of Mr. and Mrs. Adam Gschwindt, who up to that time had not consented to make this fact known.

All the crowd that came out, even those who traveled many parasangs to reach Rockford for the recital, felt well repaid, for Mr. Dupré was in fine fettle, despite the taxing hardships of his busy tour, which involved jumps from city to city. The Sinfonia from Bach's Cantata No. 29 gave the evening a dignified and brilliant opening. His own "Stations of the Cross," which have attracted much attention since they have been published, followed. He played six of these dramatic and deeply devotional pieces. They are not of a nature to make a strong appeal to the ordinary audience, but should gain favor on repeated hearings. Two of them—"Jesus Comforts the Women of Jerusalem" and "Jesus Dies on the Cross"—were beautiful music. It is

one of those unfortunate incongruities that there should have been applause at the close of this group.

Frank Stewart Adams' *Fantasia* is something well worth while and ends in a burst of glory in the final *molto vivace* movement. César Franck's *Symphonic Interlude* from "The Redemption" was interpreted with beautiful religious fervor and in contrast there was lightness and grace in the Scherzo from Mendelssohn's "Midsummer Night's Dream." The Finale from Arthur W. Poister's *Choral Symphony* in D minor, a work written by the California man for organ and orchestra and performed by the Los Angeles Philharmonic Orchestra in January, is another fine new American production. One of the most pleasing numbers of the evening was M. Dupré's "Souvenir," dedicated to the memory of Lynnwood Farnam. A freshness of spirit and serenity pervaded the piece which made old friends of Farnam almost able to see him again in the flesh. Another Dupré composition, a "Carillon," is brilliant, but not much beyond that.

The evening closed with one of the improvisations which have made M. Dupré famous. This time three themes were submitted, the last of them being nothing more or less than "Who's Afraid of the Big Bad Wolf," with which many in the audience seemed familiar. On these themes M. Dupré built two andantes and a scherzo. In response to a real ovation he played Rimsky-Korsakoff's "Flight of the Bumble-bee" as an encore.

The program given by the French visitor on this tour is notable in that it contains two fine new works by Americans. Bach, Handel, Widor and Franck provided the traditional substantial classics and three numbers were by the performer himself. And—please note carefully—a transcription came also!

A new junior choir has been formed in the First M. E. Church of New Egypt, N. J. The choir is under the direction of Chester P. Horner, organist and choirmaster of the church.

SOME months ago we published a statement in which we expressed our conviction that we would carry on the traditional business of our family. We now announce the consummation of our plans.

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THE DIAPASON

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A Monthly News-Magazine Devoted to the Organ and to Organists.

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CHICAGO, NOVEMBER 1, 1933.

WHY BE SWAYED BY FASHION?

One of our readers in the East who has been holding a position of eminence as organist and choir director for a number of years writes to THE DIAPASON requesting that we call attention to what he considers a serious threat to the entire class of professional church musicians embodied in statements spread among ministers and church officials, and repeated in newspapers, clippings from which he submits, to the effect that "professional singers are rapidly being replaced with volunteers in leading churches," etc., etc. Our correspondent, who has directed and trained everything from a junior choir to a high-class chorus, with a paid solo quartet, and even boy choirs, and who professes to have no prejudice for or against any of these types of choirs, makes the following pertinent statements: "It is silly to advocate doing away with professional choirs. It is certainly not in the interest of true art. No right-thinking musician could advocate such a plan." To show that he is not a narrow devotee of any one type of singing or organization he further states: "I myself have advocated for years the formation of children's and adolescent choirs, and have had a plan like this for a number of years at the church by which I am now engaged. * * * But I have retained our professional quartet choir, without which I should have a struggle." The writer says much more along the same line, most of it in agreement with what THE DIAPASON has said from time to time in its editorial columns.

There is cause for serious thought in the plea of this correspondent. It all simmers down to a question of whether fashion is to prevail in church music as it does in so many other fields. The blind spirit of following the prevailing, ephemeral, style of the day which several years ago almost ruined the shoe dealers of the country—to cite only one instance—can well be envisioned as spelling the ruin of the profession of church music. Nor is it a question of the survival of the fittest, or of the greatest good to the greatest number; if once church music shall have been turned over to amateurs and semi-amateurs the loss to religion as well as to music will soon become painfully evident.

What must be borne in mind is the need for keeping one's judgment clear in this as in all other difficult problems which the times have brought on us. Volunteer choirs always have been and always will be of value in their place. They are nothing new and methods of training them have not been invented or miraculously improved for some years. To condemn them would be as narrow as to condemn quartets or any other form of professional singing. That they are a help to the young people and indirectly serve to keep them in the church is undeniable. Equally undeniable is the fact that a capable solo

quartet to supplement and lead the volunteers is of immeasurable value. It is the only thing which will take the curse of mediocrity from the presentation of great choral works and solo numbers by the majority of volunteer choral organizations. It is likewise plain to anyone conversant with church and church musical matters that not all churches are the proper place for a volunteer choir, or a field in which they can flourish, either because of the size of the congregation, the shortage of talent or numerous local or social conditions. This is a point which could be discussed at length and which deserves careful study.

It is a most worthy undertaking to organize junior and children's choirs for the purpose of making young people church-conscious in their tender years and to prepare them for eventual service as capable singers. But to presume that such organizations are fitted to take over the music of the church is just as absurd as to propose that Boy Scouts occupy the pulpits. In fact, all the well-known arguments made in favor of one are applicable to the other. The old story that quartets are notoriously "irreligious" and mere "mercenaries" in the scheme of the church service is altogether beside the point. We are not pleading on behalf of that type of singers or organists. They have no place in church; but it is possible to have just as much devotion in the quartet as in the pulpit if proper care is exercised in the selection of singers—the same care customarily exercised to avoid having unsuitable men in the ministry.

All that THE DIAPASON can say to supplement what our Eastern reader has stated so aptly and forcefully is: Do not be misled by enthusiasts or by passing fashions. The volunteer chorus, the paid chorus, the boy choir and the professional quartet all have their place in the sun. The volunteer organist is, with rare exceptions, in clearly defined circumstances, an abomination to the profession and to the church service. The laborer is worthy of his hire, whether he labors in the pulpit, on the organ bench or in the furnace room. And the church which contributes to the death of the profession of church music—a profession graced through the centuries by such men as Palestrina, Bach and Cesar Franck down to thousands who serve faithfully today—has much for which to answer.

WHY STAY IN "HICK TOWN"?

Men receive their inspiration in diversified ways. The majority of us need encouragement to spur us on to greater things. Others have natures that can defy discouragement and rise above it, and this class rather enjoys hurdling over obstacles. In the present days a nature of this kind is an asset.

An organist in a city of some 40,000 people in the region of the Rocky Mountains, where those a long distance east of the scene picture the surroundings as being more conducive to skill in aiming a rifle than in registration at the organ, was making his work felt in the community and had become an asset to the city when a lady who no doubt wished to give him stimulus to larger achievements asked: "Why do you waste your time in this 'hick town'?"

Many among our fraternity might have thought this over and in the process seen the town through the wrong end of the telescope and our own qualifications and possibilities through the right end, and would have proceeded to shake from our feet the dust of the so-called "hick" town. Off we would have gone, baggage in hand, headed for New York or Chicago, where we would receive recognition—even if only, perhaps, in the form of a dime for a cup of coffee. Not so one man, the story of whose reaction to the lady's advice is told briefly on another page of this issue. He evidently decided that if this Colorado resort city should be lifted out of the "hick" class it was up to him to do some of the lifting. He was already playing recitals that have received mention from time to time in our columns, and which appealed to all classes, being timed so that the office man and the laborer might hear the programs when the day's work was done. Straightway he proceeded to organize an orchestra. Of

course it is not as large an orchestra as those of New York, Philadelphia or Chicago, but it is, according to all reliable reports thoroughly capable and well-trained, has had one successful season and gives promise of greater things as time goes on. And all the talent comes from this "hick town"! The church of which the conductor is organist provides the auditorium, and the organ, a fine community asset, helps complete the ensemble by taking the place of the instruments that are lacking.

Adaptability and inventiveness are the great needs of today. The sooner we get it out of our minds that there are "hick towns" the better off we shall be. Of course, it is not easy to work with small materials, but this is no time to look for "snaps." Some of the most valuable contributions to musical advancement today are made by band leaders in towns of 2,000 population, or less, who organize the school children and inculcate in them a love for music, or conductors who develop school choruses that are a boon to the communities and to the singers themselves.

It is a pleasure therefore to bring to the attention of his colleagues the successful experiment of Dr. Frederick Boothroyd at Colorado Springs, for there is a lesson in it. It is the "hick towns" which we must learn not to despise, but to cultivate. They have always been scorned by the proud, but they have provided the nation with many of its Presidents, not to mention lawyers, preachers and organists. We all know that Nazareth was notorious as a "hick town."

THE ETUDE'S HALF-CENTURY

Musical publications, like the men who make them, are not often blessed with long lives. Too often they are like the chaff which the wind bloweth away. Therefore when a magazine is able to celebrate its fiftieth anniversary and, better yet, is able to look back upon the half century as one of uninterrupted growth and improvement, it is to be congratulated. We take this occasion to wish *The Etude*, which in October published its fiftieth anniversary issue, many more half-centuries of flourishing existence, for it has been pre-eminently a useful paper. It has been broad and eclectic in its policy. To use the language of the street, it has never been "snooty." To thousands of music teachers and pupils in large and small communities it has been a *Vade Mecum*. The large amount of reading matter it contains of an informative kind, dealing with historical matters and meeting in a most practical way the varied needs of all classes of those who are learning music, has been invaluable. There are few, indeed, of high or low degree who cannot find a great deal to interest them in every issue of *The Etude*. It is easy to understand why the magazine which the late Theodore Presser founded and whose traditions have been so well preserved by James Francis Cooke has achieved a success which is attested by the fact that it has no doubt the largest circulation of any musical paper in America, if not in the world, and it is a comfort to know that the evident sincerity and the aim to be helpful have had their reward.

HE CONSUMES PIPE ORGANS

Even a task so sad and serious as that of framing for the organ building industry a code that will be satisfactory to the authorities of the NRA has its humorous accompaniments, it appears. Harvey P. Vaughn, described by a New York paper as a "Greenwich Village landlord," was delegated a few weeks ago, when the code committee of the new National Association of Organ Builders appeared at the capital, "to represent consumers at hearings on codes for select morticians and the pipe organ manufacturers." Why the funeral directors and the organ builders should be thus linked we shall not venture to explain. The paper records that Mr. Vaughn was "a big success" in the organ matter. He was introduced from the platform as the "representative of the consumers of pipe organs." Two manufacturers leaped over their tables to shake his hand.

"Thank God, at last we've seen a consumer after all these months," one of the manufacturers chortled.

In Moscow they are publishing a new musical paper, whose name, which sounds

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of THE DIAPASON of Nov. 1, 1913—

James T. Quarles, a well-known St. Louis organist, then at the Lindell Avenue Methodist Church, was engaged as organist of Cornell University, Ithaca, N. Y.

At the opening services of St. Thomas' Church, New York City, the new Skinner organ was heard for the first time, with T. Tertius Noble at the console.

The contract for a four-manual for the Fort Street Presbyterian Church in Detroit was awarded to the Wangerin-Weickhardt Company. N. J. Corey was the organist.

The large Pitt Theater in Pittsburgh inaugurated its Hope-Jones organ Oct. 25 and 26 and Robert Hope-Jones was guest of honor at a dinner to mark the event at the Duquesne Club Oct. 25.

A four-manual built by Austin was dedicated in the First Presbyterian Church of Nashville, Tenn., with Edwin Arthur Kraft at the console.

Dr. Orlando A. Mansfield, then at Wilson College, Chambersburg, Pa., gave two recitals Oct. 4 to open the Möller four-manual at the college.

Pietro A. Von gave the inaugural recital Sept. 30 on a four-manual built by J. H. & C. S. Odell & Co. for St. Joseph's Church, Albany, N. Y.

Details concerning the huge organ just completed in the Jahrhundert Halle at Breslau, Germany, were given to THE DIAPASON by Wilhelm Middel-schulte. The new instrument had 187 speaking stops and a total of 15,120 pipes.

TEN YEARS AGO, ACCORDING TO the issue of THE DIAPASON of Nov. 1, 1923—

On Oct. 20 Marcel Dupre brought to a close his series of ten recitals at the Church of St. Andrew and St. Paul in Montreal, in which for the third time in musical history, it was recorded, he played the entire organ works of Johann Sebastian Bach.

Alfred Hillgreen, a founder of the firm of Hillgreen, Lane & Co., Alliance, Ohio, died in his sleep Oct. 3. He was born in Sweden in 1859 and came to the United States in 1881.

William King, one of the pioneer organ builders of America, died Oct. 1 in Chicago at the age of 87 years.

George E. Whiting, for many years one of the leading organists of Boston, died Oct. 14 at the age of 81 years.

A new mass by Dr. J. Lewis Browne of Chicago was sung for the first time on the occasion of the dedication of the new \$1,000,000 plant of Mount St. Mary Seminary in Cincinnati.

as had as a modernistic composition for the organ, is *Musical Independence*. This, translated, is said to mean "Musical Independence." But we can't see for the life of us how anything can feel independent that is obliged to carry a name like that around with it as long as it lives.

Heard at Chicago Exposition.

Following are some of the organists who have given recitals on the Möller organ in the Hall of Religion at the Chicago fair in October:

Dr. Francis Hemington, Oak Park, Ill.

Alice R. Deal, Chicago.

Arthur C. Becker, A. A. G. O., Chicago.

Emily Roberts, Kenilworth, Ill.

C. Harold Einecke, Grand Rapids, Mich.

Burton Lawrence, Glen Ellyn, Ill.

Inez Wood Collard, Wichita Falls, Tex.

Frances Griebenow, Chicago.

Dean F. B. Stiven, Champaign, Ill.

Lily Wadhams Hallam, Oak Park, Ill.

Whitmer Byrne, Chicago.

Bruce S. Parkhill, Evanston, Ill.

Vernor E. Henshie, St. Louis, Mo.

Edward G. Mead, Oxford, Ohio.

F. Prang Stamm, St. Louis, Mo.

Marion Austin Dunn, Minneapolis, Minn.

Marie Edwards Von Ritter, Chicago.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

We happened to be in St. Johnsbury, Vt., one of the most beautiful of New England cities, one evening in August and, impelled by sheer ennui, gravitated into one of the two picture houses. I had forgotten how the "talkies" sounded, but as soon as we were inside the theater our ears were saluted by the harsh, grating, cacophonous accompaniment to the news films. Truly it was enough to bore through one's ear and come out on the other side. The audience seemed to be oblivious; they might all have been stone deaf, so little did the disgusting noises trouble them. As I looked about me and noted the scores of boys and girls in their early 'teens I felt sick at heart, realizing that they were having their ears accustomed to this hullabaloo and would grow up considering it normal, standard. What avail is all the training in school and college in practical music or along music appreciation lines when every decency in sound is desecrated and defiled several times daily, week in and week out, in countless picture theaters in our land?

'Rah for Stravinsky! I note that in the Queen's Hall Saturday night popular concert, planned for "the man in the street," Stravinsky's violin concerto was played to lavish applause. It looks as if "the man in the street" has changed. Old fogies, beware!

I hear that the New England chapter, A. G. O., is planning a two-day festival, running, indeed, into parts of four days. The dates are in early April, 1934. So many of the chapters are having successful festivals that one wonders just what the effect will be on the annual national festival of the Guild. It seems unreasonable to expect that the A. G. O., the N. A. O. and all their subordinate chapters will continue indefinitely with conventions all formed on the same recitals-service-two-or-three-papers model. Why not push the virtuoso recital program into the background—or at least make one experimental attempt—and, using the project method, stress service organ playing?

Do you know Major John A. Warner, head of the New York State Troopers? He must combine in a remarkable way the practical and the aesthetic sides of life, for I note in the New York Herald-Tribune that Major Warner is an excellent amateur pianist; at a recent concert in Southampton, L. I., he played piano pieces by Debussy and Chopin and, with a violinist, sonatas by Handel and Brahms. That is the sort of thing for which every American musician ought to thank God. I pointed out in a recent *Free Lance* that the radio is rapidly killing off the musical amateur. Why bother going through with the tiresome, years-lasting technical drill necessary for proficiency in musical performance when one can turn around a switch and have a choice of music and performers? Exit the amateur. Women have done and are doing a great work along several lines in music, but we need the men; men will contribute along complementary and supplementary lines. The American man is distinctly contemptuous of masculine interest along any aesthetic lines. He idolizes the "practical" life. According to John Stuart Mill "the practical man is he who sees, hears, and misunderstands."

In my despairing moments it has seemed to me that in every musical community of any size there is a Tycoon who ministers to his pupils and followers by getting jobs for them, thereby, in due time, founding a ring or gang. Hungry for jobs, the followers must be fed, and not seldom the Tycoon will descend to methods which the more scrupulous or—shall we say?—the less enterprising musicians think a mere racket. The Tycoon is first of all a business man, but realizes that he cannot secure a following of the

non-musical but socially influential members of his community unless he "stands for the best," by which is meant names—just names: Bach, Brahms, Beethoven. It may be "business," though I think in the long run it is bad business.

Cynical organists are heard to remark that pastors of churches and church music committees invariably fail to illustrate the cardinal virtues. I am reasonably cynical, but my experience in that matter does not bear out that of my fellow cynics. As an example to the contrary, take the resignation of Harold Schwab as organist of All Souls' Church, Lowell, and his removal to a like post in the Waban Congregational Church, Waban, a suburb of Boston. Listen to what the Rev. Simeon E. Cozad, pastor of the Lowell church, says about Schwab: "We shall miss Mr. Schwab tremendously at All Souls'; not only has he been a master at the organ and a vital part of our musical organization, but * * * he has done more than his full share to make possible the beauty and worth of our church service and our church life."

Harold Schwab is the New England chapter, A. G. O., secretary, a sterling musician, modest, yet with a forceful personality.

Richard Copley is sending out Lehman Engel, composer-lecturer, and Harry Cumpson, pianist, in a program of contemporary American music. The announcement has small but graphic pen-and-ink sketches (head only) of Anthek, Bauer, Bennett, Blitzstein, Brant, Berezowsky, Carpenter, Chanler, Citkowitz, Crawford, Copland, Cowell, Elwell, Fine, Gruenberg, Hanson, Harris, Heilner, Ives, Jacobi, Moross, Morris, Piston, Ornstein, Riegger, Ryggles, Saminsky, Sessions, Siegmeister and Wagenaar; I would like to see the names of Lawrence Powell and Chasins added, but I presume that the list may be thought of as an authoritative roster of the "contemporary" American composers, and as such I present it to my readers.

What I started to say was that Lehman Engel and Harry Cumpson have it in their power, if they are so disposed, to help bridge the unhappy division existing between the older musicians, like myself, lovers of Bach, Beethoven, Brahms and Wagner, and the "contemporary" group; we older ones cannot seem to hear in a good deal of the modernistic movement any signs that it is founded on the past—that is, that it is a development of the past. We are absolutely sold on the idea that the art of music cannot stand still, but there is much that disheartens us in many of the "contemporary" sonatas, symphonies and larger works presented to our astonished and alarmed ears. A wise and conciliatory interpreter is needed. It is of no use to say to us: "Music must speak for itself," for in all ages the new music has always been cryptic and repellent to all save a few. I therefore assure the two gentlemen named at the beginning of this paragraph that it is in their power to conciliate and pacify through enlightenment. We want to like the new music, and the road to its liking by many of us is through tactful enlightenment.

President Roosevelt in his pre-election speeches referred to "the forgotten man." Let us think about one of our forgotten men, the church organist; he is often ambitious and earnest, but of only moderate attainment. Do our conventions do anything for this garden variety of church organist? You know the answer. I am looking forward with hope to the time when the two-manual man and his two-manual organ that he enjoys and plays every Sunday will figure in convention programs, and when every convention virtuoso recital program will contain a group of easy pieces of merit that the forgotten man may listen to, like, and see as useful material for introductory or closing voluntaries. By easy pieces of merit I refer to pieces like Rheinberger's "Vision." There are many of these forgotten men.

An English critic refers to Alfred Hollins' Intermezzo in D flat and his Overture in C minor as "pleasant, inoffensive." Dear me, you don't say!

HARMONIC FORMS—a text-book

by CARLETON BULLIS, A.M., A.A.G.O.
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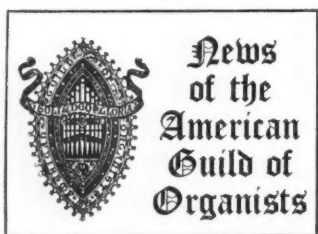
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HARRY A. SYKES

MUS. D., F. A. G. O.
LANCASTER, PA.



News of the American Guild of Organists

General Office, 217 Broadway, New York City

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Philadelphia Composers Heard.

The Pennsylvania chapter held its first public meeting of the season at St. Stephen's Church, Philadelphia, Tuesday evening, Oct. 17. At 8:30 there was a recital of original organ works played by the composers, preceded by an informal reception and dinner in the community house. At the dinner the newly-elected dean, Uselma Clarke Smith, presided. His enthusiasm and untiring interest in the affairs of the Guild were reflected in the large attendance, the fine spirit which prevailed and the excellence of the arrangements, in which the dean had the splendid co-operation of Edward Shippen Barnes, organist and choirmaster of St. Stephen's. A happy feature of the occasion was the presence of Mrs. David D. Wood, widow of the beloved former organist of St. Stephen's. In his introductory remarks the dean referred to this and reminded his hearers that the evening's recital was being played by a musical son and grandson of Dr. Wood (Dr. Maitland and Mr. Timmings), and by the present organist of St. Stephen's (Mr. Barnes). The Rev. Robert B. Whyte, D. D., pastor of Calvary Presbyterian Church, made an address in which he emphasized the harmony that should exist between clergyman and organist. Mrs. Edward Philip Lynch, president of the Matinee Musical Club, and a colleague of the chapter, told of the biennial meeting of the National Federation of Music Clubs in Philadelphia in 1935 and made a plea for the participation of organists in this event.

At the recital the Rev. Carl F. Grammer, S. T. D., rector of St. Stephen's, welcomed the chapter, and said that his church had always stood for a union of art and religion. William T. Timmings began the recital by playing his brilliant Concert Overture in G minor. This was followed by an extract from the andante sostenuto movement of his new symphony for orchestra, "Badinage," and "Paean," a stirring composition of great dignity. Dr. Rollo F. Maitland played the middle group, a Fantasia and Fugue in D minor, in the best classical tradition. It was composed expressly for this recital. He also played a beautiful quiet number called "In Friendship's Garden," a magnificent chorale prelude on Wesley's hymn-tune "Aurelia," and a Scherzo Caprice, intriguing both rhythmically and harmonically. Edward Shippen Barnes brought the recital to a close with his Solemn Prelude, the Rhapsody from his Second Symphony and a snave composition with a Gallic flavor entitled "Chanson."

H. B. SATCHER.

Georgia Chapter.

The October meeting of the Georgia chapter was held at the Westminster Presbyterian Church, with about forty members present. A delightful supper was served by the ladies of the church during the business session presided over by the dean, Dr. Charles A. Sheldon. Miss Eda Bartholomew, chairman of the program committee for the season, outlined a splendid list of events. The chapter adopted measures pertaining to ethics, to insure the fine fellowship that has always pervaded the membership. The Rev. Peter Marshall was the guest speaker and captivated the chapter with an inspiring appeal to the organists as to the part they should play in the non-liturgical service. The feature of the evening was a two-piano recital by Miss Eda Bartholomew and C. W. Diekmann, F. A. G. O. Hugo Reinhold's Suite and numbers by Saint-Saens, Cham-

nade and Raff made the program a delightful feast, which evidenced the thorough musicianship of the players. Insistent applause led to a repetition of the lovely largo movement from the suite.

GEORGE LEE HAMRICK.

New England Chapter.

The season of 1933-1934 promises to be a very active one for the New England chapter, with programs of varied interest. Sept. 18 saw the executive committee in session at the University Club, and after a most enjoyable dinner plans for the year were outlined by the dean, Frederick Johnson.

The first social meeting was held on Monday evening, Sept. 25, at the Harvard Musical Association rooms. A record attendance was most encouraging. Greetings to all present by the dean opened the meeting. Then followed an interesting account of the A. G. O. convention at Cleveland by our representative, Harold Schwab, secretary of the chapter. Richard G. Appel, head of the Allen Brown music collection in the Boston Public Library, gave a very informative talk on "The Resources of the Allen Brown Library for Organists and Choirmasters." Of special interest was the Florence Rich King collection donated by Mrs. King's husband after her death.

On Tuesday, Oct. 3, at Emmanuel Church, Boston, a recital was given by Ernest F. White, organist and choirmaster of St. James' Church, Philadelphia. His program covered various periods from ancients as represented by Maurice Greene (1695) to moderns as represented by Karg-Elert. A pupil of Lynnwood Farnam, he assuredly carried out all the fine traditions of organ playing as exemplified by his master.

Organists in Providence and vicinity held an informal meeting at Grace Church. Charles H. Doersam of New York City, warden of the A. G. O., spoke, after which Francis W. Snow of Trinity Church, Boston, gave a recital.

MARION LOUISE CHAPIN.

Dupre Plays for Ohioans at Berea.

Members of the Northern Ohio chapter gathered at Baldwin-Wallace College, Berea, Ohio, Oct. 17 to attend a dinner in honor of Marcel Dupre, of the Conservatoire Nationale de Paris, by Albert Riemenschneider, director of the Baldwin-Wallace Conservatory of Music. The dining hall of the Emma Lang Dormitory was crowded with guests, not only from this section of the country, but from neighboring states and Paris. In the absence of the dean, Paul A. Beymer, Arthur Quimby, curator of music at the Cleveland Museum of Art, took the chair.

M. Dupre was prevailed upon to make a speech in which he expressed appreciation of the welcome extended him by Americans everywhere, and the great interest in the various activities on foot among organists of this country. His manager, Bernard Laberge of New York, gave some interesting sidelights on M. Dupre's personality from the standpoint of a close friend, and Mme. Dupre greeted the assembled guests with a few gracious words.

After the dinner a large crowd gathered at the Fanny Nast Gamble Auditorium of the Baldwin-Wallace Conservatory, where M. Dupre took his place at the console of the Austin organ and treated his audience to one of the most brilliant organ recitals ever heard in this section of the country. His program was skillfully varied, opening with a vigorous performance of the Sinfonia from Cantata No. 29, by Bach; proceeding with six excerpts from his own "Stations of the Cross," a dramatic and deeply expressive tone-picture of the Passion; Handel's delicate and graceful Concerto in G minor, played with delicacy and grace; Widor's stately Cantabile, from the Eighth Symphony; a solidly brilliant Fantasia, dedicated to M. Dupre by the American organist-composer, Frank S. Adams; the Symphonic Interlude from Cesar Franck's "Redemption," probably the finest number on the program, both in innate beauty and performance; the atmospheric scherzo from Mendelssohn's "Midsummer Night's Dream"; the Finale from the Choral Symphony by Arthur Poister, another American composer and organist and pupil of Dupre, to whom he dedicated this striking composition, and two of the "Seven

Pieces" by M. Dupre—"Souvenir," a quiet and poetic fragment dedicated to the memory of Lynnwood Farnam, and Finale, dedicated to Albert Riemenschneider, containing within its short compass infinite variety and structural skill.

No program by M. Dupre would be complete without one of his famous extemporizations, and the artist held his audience spellbound as he improvised a sonata-allegro and scherzo on three themes submitted by Herbert Elwell, Samuel Handelman and Denoe Leedy. The themes were rhythmically complicated, chosen purposely to tax M. Dupre's ingenuity, but if it was taxed he never showed it. Both movements progressed with the same vigorous assurance and rapid tempo that had marked the rest of his recital and were constructed with perfect logic and symmetry.

Although the recital had lasted two hours, without intermission, the audience refused to depart, and M. Dupre played as encores Rimsky-Korsakoff's "Flight of the Bumble-bee," in which he displayed his incredibly rapid scale-work, and a dazzling interpretation of the Toccata and Fugue in D minor by Bach.

FLORENCE WHITE, F. A. G. O.

Northern Ohio.

The Northern Ohio chapter opened its 1933-34 season with a pleasurable outing at the Mentor Yacht Club, Mentor-on-Lake-Erie, thirty miles east of Cleveland, Sept. 25. Guests who were lucky enough to be able to gather at the clubhouse in the afternoon were met there by Fred Williams, organist of the First Church of Christ, Scientist, of Cleveland, and Lawrence Jenkins, well-known Cleveland baritone, and taken by speed-boat to the palatial yacht Penelope II., owned by the Beymer family, of which our dean, Paul Allen Beymer, is a fortunate member. Some of the harder spirits immediately donned bathing suits and jumped into the lake for an invigorating swim.

At sunset the twin motors of the yacht were put in motion, and, with Lawrence Jenkins, Paul A. Beymer and Frank E. Fuller, organist of St. John's Church, Youngstown, taking turns at the helm, we sailed out into Lake Erie, enjoying the sunset sky, the tumbling waves, the sparkling air, the wooded shoreline and pinocle. At the end of the cruise the speedboat was again requisitioned to transport us back to the yacht club, where we were served dinner, of which the roast beef and coffee were particularly unforgettable. After dinner there was dancing, to music by an orchestra under the direction of Crandall Hendershot, who in his more serious moments is organist of the Church of the Incarnation, Cleveland. Bridge and pinocle games flourished in the lounge of the clubhouse. Others of the party seemed to prefer strolling on the terrace, watching for shooting stars.

FLORENCE WHITE, F. A. G. O.

Indiana Chapter.

In accordance with custom, the first meeting of the Indiana chapter was a Guild recital at Christ Church, Indianapolis, Oct. 16. A dinner and business

meeting preceded the splendid program presented for the benefit of the locally unemployed by Cheston L. Heath, dean of the chapter; the Christ Church choir of men and boys and the following soloists: Mary Elizabeth Johnson, Sarah McKinley and Frederic Weber. The program was as follows: Organ, "Carillon," Sowerby (Frederick E. Weber); anthem, "Hail! Gladdening Light," Martin; organ, "Arabesque," John Gordon Seely (Sarah McKinley); anthem, "By the Waters of Babylon," Cheston L. Heath; address, the Rev. E. Ainger Powell, rector of Christ Church; organ duet, "Danse Macabre" (arranged by Clarence Dickinson), Saint-Saens (Mary Elizabeth Johnson and Frederic E. Weber); anthem, "Recession-al," Harry A. Matthews.

HELEN SHEPARD, Secretary.

Southern Ohio Chapter.

The Southern Ohio chapter planned for the first meeting of the season a visit to St. Mary's Cathedral, Covington, Ky. This beautiful example of Gothic architecture, with its interior paintings by Duveneck and lovely windows, furnishes a mecca for art-loving people of this entire section of the country. The following interesting organ program was presented by James P. Johnston, F. A. G. O., of Dayton: Magnificat, Bonnet; Andante from "Grande Piece Symphonique," Cesar Franck; "Tu es Petrus," Mulet; Communion, Vierne; Finale from Fourth Symphony, Widor; Offertoire, Mulet.

After the program Mr. Zimmerman of the Wicks Pipe Organ Company talked informally on the structural and perfected mechanical side of the new organ. The organists present tried both consoles and then followed Mr. Zimmerman inside the organ for more minute inspection.

A dinner preceded the visit to the cathedral. This was held at the Fenwick Club, Cincinnati, and was arranged by J. Alfred Schehl, A. G. O. Twenty-one members attended.

The Southern Ohio chapter presented Marcel Dupre in a recital at Christ Church, Cincinnati, Oct. 19.

GOLDIE R. TAYLOR, Secretary.

Western New York Hears Dupre.

The Western New York chapter held its first fall meeting Saturday, Sept. 30. Following an afternoon picnic at Mendon Ponds, where the beauties of nature and the delectable luncheon served by the ladies were thoroughly enjoyed, the members returned for the evening to the home of the retiring dean, Robert Berentsen, where the new officers were installed and plans were outlined for the year. The officers for the coming year are: Dean, George Babcock; sub-dean, Harold Osborn Smith; secretary, Samuel W. Davidson; treasurer, Emily Cassebeer; registrar, Mrs. Nelson D. Morrow. Robert Berentsen was made chairman of the convention committee.

On Tuesday evening, Oct. 10, the chapter presented Marcel Dupre in a recital at Salem Church, this being the first important event of the musical season in Rochester. A large audience listened with rapt attention during the long and varied program, bursting into spontaneous applause in spite of the churchly surroundings after Mr. Dupre's masterly

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improvisation of a symphony in four movements upon six themes submitted by the audience. The Widor Toccata from the Fifth Symphony was brilliantly played as an encore.

Following the recital a reception was held at the home of Mr. and Mrs. Harold Gleason, where a large group of Rochester musicians had the opportunity of meeting Mr. and Mrs. Dupre.

On Tuesday evening, Oct. 17, the chapter presented an evening of music in the Parkside Lutheran Church, Buffalo, for the Buffalo chapter of the Guild. The recitalists were Mrs. Dorothea Roscoe and Harold Osborn Smith in a series of compositions for piano and organ, Mr. Smith playing the piano parts. Harold Gleason played a group of organ numbers in his brilliant and artistic manner.

ROBERT BERENTSEN.

Chesapeake Chapter.

The first meeting of the season for the Chesapeake chapter was held in October. After the usual business session the members heard a recital by Dean John H. Eltermann, playing his own arrangements of some selections from Wagner, the "Vorspiel" to "Die Meistersinger" being specially notable. After the recital Miss Katharine E. Lucke led a discussion of her new work, "Keyboard Harmony," especially as an aid to students preparing for Guild examinations.

Plans for the entire season are most interesting.

W. HENRY BAKER, Secretary.

Texas Chapter.

The Texas chapter held its first meeting of the season Sept. 20 at the Central Congregational Church, Dallas. Martha Rhea Little, A. A. G. O., the dean, was hostess at a morning coffee preceding the business session. The meeting was opened with prayer by the Rev. Manford Gutzi, pastor of the Westminster Presbyterian Church, who is the new chaplain. After this the religious principles of the Guild were read. The dean read the names of the standing committee chairmen, as follows:

Examinations—Mrs. J. H. Cassidy, A. A. G. O.

Memberships—Alice Knox Fergusson, A. A. G. O.

Organists' Bureau—Mrs. J. M. Sewell.

Publicity—Katherine Hammons.

Patrons—Margaret White.

Telephone—Irma Appel.

Recital—Mrs. Walter Alexander.

Sub-Chapter—Harry Lee Spencer.

Scholarship—Mrs. Forrest Reed.

Social—Mrs. H. L. Gharis.

Year-Book—Mrs. Earnest Peoples, Jr.

The resignation of Mrs. Brice L. Twitty, secretary, was read and accepted with regret.

The second regular meeting of the chapter was held at the East Dallas Christian Church Oct. 18. An executive committee meeting preceded the business meeting. Martha Rhea Little, A. A. G. O., dean, presided. Irma Appel was elected secretary in place of Mrs. Brice L. Twitty, resigned.

A new feature of the programs this season, as arranged by the year-book committee, is the review each month of the current organ magazines. Mrs. J. M. Sewell reviewed *The Diapason* and Anita Hansen *The American Organist*. Organ numbers as follows were played on the three-manual Pilcher organ: Sonata 5 (first movement), Guilman (Mrs. E. R. Brooks, organist of East Dallas Christian Church); Sonata 1 (first movement), Borowski (Miss Clara Dargan, First Scientist Church).

Arthur G. Bryan, F.A.G.O.



FOR THE FIRST TIME in the history of the American Guild of Organists two brothers have been awarded the fellowship degree. The award took place at the dinner in honor of Marcel Dupre in New York Sept. 28. Arthur G. Bryan is organist and choir director of Mühlenberg Memorial Lutheran Church, Philadelphia, while James

James E. Bryan, F.A.G.O.



E. Bryan is organist and choir director of St. Paul's Reformed Episcopal Church in the same city. Both young men are rapidly taking their places among the leaders of church music in the Quaker City. Frank Wright of New York and Ralph Kinder of Philadelphia provided the teaching necessary to attain the degree.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Oct. 18.—The appointment has been announced of William F. Smith, formerly assistant to Edgar Priest at the National Cathedral, as organist at the National City Christian Church, to succeed Robert Ruckman. Mr. Smith began his new duties Oct. 8. The evening hour of worship was devoted to the first of the monthly musical services to be given through the year by the chorus choir and mixed quartet, under the direction of William E. Braithwaite.

Eber F. Riley has been engaged as organist of Gunton Temple Memorial Presbyterian Church. Mr. Riley has served as organist and director at Trinity Episcopal Church, Takoma Park, and at Epworth M. E. Church, South.

It would be hard to find a busier

organist than Adolf Torovsky. Mr. Torovsky has returned to his post as organist-choirmaster at the Church of the Epiphany and has reopened his studio for the fifteenth year in the parish-house, teaching piano, organ and harmony. Similarly he has resumed his duties as organist-choirmaster and organ instructor at Mount Vernon Seminary and will continue the short recitals in the seminary chapel Sunday afternoons at 5:30 o'clock. In addition Mr. Torovsky will teach organ at the Washington Musical Institute. Moreover, he has been selected to direct the newly-organized choral unit of the Eastern Star, numbering at the present time about sixty voices, and will continue to direct the glee club of the Girls' Friendly Society of the Church of the Epiphany.

Three gifted young Washingtonians have received awards at the hands of the Peabody Conservatory of Music at Baltimore this fall. Louis Potter, Jr., son of Mr. and Mrs. Louis A. Potter, themselves well-known musicians, was awarded the three-year Peabody violoncello scholarship, No. 1, while Max Kobre, 13-year-old son of Mr. and Mrs. Max Kobre, was awarded the three-year Peabody violin scholarship, No. 1. Jean Westbrook is announced as the winner of the Milton Blumberg memorial prize for 1933, in recognition of her excellence as a student.

The marriage has been announced of Miss Lenna Edwards Orr of Virginia and Charles Edward Gauss of Washington, on Aug. 29, at Bristol, Tenn. Miss Orr has been contralto soloist at the Sixth Presbyterian Church, while Mr. Gauss is a gifted young organist. He holds the degree of A. B., *magna cum laude*, and M. A., both from Georgetown University, and a diploma in organ from the Washington College of Music. In recent months Mr. Gauss has been guest organist at the Eighth Street Temple of the Washington Hebrew Congregation, and at the Sixth Presbyterian Church. Mr. and Mrs. Gauss went on an extended tour of the South, returning to Washington a month later.

Marcel Dupre will give a recital in Washington Nov. 29.

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Who's Who Among the Organists of America

Harry E. Cooper, Mus. D., F. A. G. O.

Harry E. Cooper, Mus. D., F. A. G. O., though only in his thirties, has a record of professional achievement that would do credit to one older by a score of years. He has been organist of the Country Club Christian Church, Kansas City, since 1927. From 1914 to 1922 he was organist at the Central Christian Church, and from 1922 to 1927 was at Eastminster Presbyterian. He is also head of the department of music of Ottawa University, Ottawa, Kan., teaching organ, piano and theory. He served from 1920 to 1928 in a similar capacity at William Jewell College, Liberty, Mo.

Dr. Cooper's studio in the Country Club Christian Church houses one of the finest musical libraries of private ownership in the country. Much of this collection was made abroad by the nationally-known organist Edward Kreiser, who died in 1916. Harry Cooper was his devoted pupil and became the owner of the comprehensive library of music and of books. Bach, complete in Peters' edition, the major works of the great composers of all time, treasured editions of French composers and many rare editions of organ classics are kept in an immense closed case, labeled and orderly, for instant use. Among the critical works on music and musicians is the Francis Hueffer edition of "The Great Musicians," complete, published in London by Sampson Low, Marston, Searle & Rivington, Ltd.

Bach is the greatest god in the Cooper musical pantheon. As a 7-year-old pupil, being given the Little Preludes and Fugues by his first teacher, Mrs. Maude V. Hazelton, the lad found the key to the kingdom of Bach. He was sure, even in those tender years, that no music was lovelier than these preludes. His first boyish essay in composition was a fugue in C major, brief but quite correct, which he presented to his teacher. Mr. Cooper came for a period under the tutelage of Mrs. Carl Busch in piano and studied harmony and theory with Sir Carl Busch. Piano and organ under Edward Kreiser ensued. He was graduated from Horner Institute as bachelor of music in 1920, and in subsequent study at the Bush Conservatory in Chicago obtained the degree of doctor of music in 1923. Associateship in the American Guild of Organists was granted him in 1918 and the fellowship in 1930.

Dr. Cooper's thorough musicianship qualified him for a variety of musical activities, and these have included, besides the major interests of organ, piano and theory, directing of church choirs and college glee clubs, supervising public school music, acting as examiner in piano for Kansas City high school credits, writing of articles on musical subjects, and composing, including works for voice, piano and organ, and an opera, "Margarita," with full orchestra, for which a Spanish text is used. He has published a pamphlet, "Equal Temperament," written to clarify certain problems that frequently occur in the study of "The Well-Tempered Clavichord." A chart is appended which gives each scale, showing the vibration number of each note by the system of twelve equal divisions, the system of equal temperament. It is a most helpful adjunct to any student of Bach.

In William Jewell College, and also in Ottawa University, Dr. Cooper organized a class especially designed for the ministerial students and all interested in church and church school music. The poetry and the music of hymns came in for analysis, as well as the practical and historical aspects.

The glee club programs at William Jewell College were brought to a high standard by discriminating choice of available music and insistence on fundamental principles of musicianship. Coleridge-Taylor numbers, Carl Busch's cantata, "The Brown Heather," and choruses from opera and from oratorio were among the music used. The state and interstate tours of the glee clubs did much to put William Jewell on the map musically.

Dr. Cooper's late organ programs have included a lecture-recital on Amer-

ican organ music, using compositions of S. Archer Gibson, Ralph L. Baldwin, Gordon Balch Nevin, Dudley Buck, H. R. Shelley and Ernest R. Kroeger. Similar all-French programs have been given recently.

Dr. Cooper has a special hobby, photography. With a fine camera of German make he has made some notable photographic studies, particularly of his young wife and their engaging three-year-old son, Robert Ezekiel.

M. V. H.

Mrs. Blanche T. Brock.

Mrs. Blanche T. Brock, who has been a church organist continuously for thirty years, is in her ninth year at the Leyden Church, Brookline, Mass., and in this very choice field of musical usefulness she presides over a fine organ in a beautiful and famous church, with choir and minister so congenial as to make her feel that her lines have fallen in pleasant places. And since Mrs. Brock is by ancestry, birth and training a New Englander, and has had the benefit of the instruction of some of the ablest teachers, she is well fitted for the place she graces.

Blanche Thompson was born at Nashua, thirty-eight miles from Boston, on an estate that has been in her family just 200 years and now is occupied by the seventh generation of direct descendants of the original owner. From the age of 7 years until she was 16 she studied piano under a Boston teacher who went to Nashua once a week. Then she went to Boston to study. When still in her teens she was appointed organist of the First Baptist Church of Winchester, Mass. There she met George M. Brock, one of the tenors in the choir, and the co-operation of organist and singer to make the music of the church the best possible soon led to the closer co-operation of matrimony. In all the years that have followed the husband has proved his dual devotion by seldom missing a rehearsal or service in the churches his wife has served.

From Winchester Mrs. Brock went to Grace Church at Lowell, Mass., and then to the Village Church of Dorchester, which is 125 years old. Here she played for five years. Her next post was at the Harvard Church in Dorchester, which she served for twelve

Mrs. Blanche T. Brock



Dr. Harry E. Cooper



years, with an interruption of one year spent in Florida on account of Mr. Brock's health. While in Florida Mrs. Brock played at the First Baptist Church in Bradenton. Nine years ago she went to the Leyden Church in Brookline, succeeding Charles D. Irwin. Here she has been at the console regularly except for three months spent in European travel. To refresh her spirit and obtain new inspiration Mrs. Brock has taken advantage of the organists' conventions and has attended ten of the annual N. A. O. meetings and two of the A. G. O.

Mrs. Brock has always had a chorus and four paid soloists. She gives a fifteen-minute recital before the service every Sunday. For three months every year there are vesper services at which she plays a half-hour recital. The services in the Leyden Church are of the Episcopal type and at every communion service Mrs. Brock gives a full communion service.

Lee H. Richardson, A. A. G. O.

Like so many of the prominent organists of America, Lee H. Richardson, who holds the important post at the Church of the Holy Communion in South Orange, N. J., and was formerly Princeton University organist, was born in a parsonage. And like many others, he was headed for the pulpit, but landed on the organ bench. He was born in Bardstown, Ky., Nov. 16, 1895, the son of the Rev. L. H. Richardson and Elizabeth Van Pelt Richardson. His father had completed over forty years in the Presbyterian ministry when he died last May. His brother, J. W. Richardson, is treasurer of Hiram College, Hiram, Ohio, and his sister, E. Frances Richardson, is a well-known piano teacher of Lakewood and Cleveland.

Mr. Richardson studied piano under his mother, an accomplished pianist, during his boyhood, and at 15 was made organist of his father's church in Olmsted Falls, Ohio, a suburb of Cleveland. He was meanwhile attending high school in Cleveland, intending eventually to follow his father and grandfather into the ministry. After being graduated from Central High School, Cleveland, in 1913, he worked for a year as a clerk for the New York Central Railroad, to earn funds for college. He entered Oberlin with the class of 1918, with the intention of transferring to Princeton University in his second year. During this year he took his first formal organ lesson from Professor Frederic B. Stiven of the conservatory, now at the University of Illinois. In the spring he made a trip to Princeton, entered the competition for the position of organist of the university chapel, and was selected, to start work in the fall.

With this position to pay his expenses, Mr. Richardson transferred to Princeton in the fall, as a sophomore, still with the ultimate intention of going into the ministry. His musical work, however, made him feel that his talents lay along the path to the organ bench, and not the pulpit, but he decided to finish his course at the university, as long as he was gaining such valuable experience and a general education as well.

He left Princeton in the spring of 1917 (with most of the students), and after two months in the army V. M. C. A. he decided to enlist, which he did in the artillery of the Twenty-eighth (Pennsylvania) Division. Along with the division Mr. Richardson trained at Camp Hancock, Augusta, Ga., went overseas in the spring of 1918 and spent about four months at the front. Exposure brought on a severe attack of influenza and pneumonia after the armistice, and he was in poor physical condition when mustered out in May, 1919. He returned to Princeton, regaining the organ position, and as Marquand Chapel burned three weeks before commencement, he was the last organist of the historic chapel. Mr. Richardson graduated with the class of 1920, with the A. B. degree, and was elected to Phi Beta Kappa, the honorary scholastic fraternity. During his senior year he studied organ with Dr. Alexander Russell, who had been elected to the Frick chair of music at the university.

A position teaching English at Lawrenceville School was held by Mr. Richardson for two years. Meanwhile he acted as organist of the First Presbyterian Church of Princeton. Then followed two years as musical director at the Berkshire School in Massachusetts.

In the fall of 1924 Mr. Richardson became a teacher at the choir school of St. John's Cathedral, New York, with the understanding that he was to have a limited time for musical study and work. He studied organ for three years under Dr. David McK. Williams of St. Bartholomew's and theoretical work under Clement R. Gale. To these two teachers Mr. Richardson feels he owes a debt which can never be repaid.

In the fall of 1926, while still at the choir school, Mr. Richardson accepted his present position at the Church of the Holy Communion (Episcopal), South Orange, N. J., as organist and

choirmaster. He left there in 1927 for a year, during which he was organist and choirmaster of St. James' Church, Danbury, Conn. The next fall he was asked to return to Holy Communion to take the large new organ which was to be installed, and he has been at that church ever since.

The choir at Holy Communion is composed of twenty-five men and boys, with two women altos and one soprano soloist. With the knowledge of boy choir work gained from his three years at the Cathedral Choir School, listening to the work of Dr. Miles Farrow, Mr. Richardson has been able to build up an efficient choral organization. The new Möller organ, the gift of W. J. K. Vanston of New York and South Orange, was designed by Frederick C. Mayer of the West Point Chapel, through his friendship for Mr. Vanston. Mr. Mayer endeavored to make the organ a smaller edition of his huge instrument at West Point Chapel, and it possesses many unusual features. It is a four-manual and echo with nearly 200 stopkeys. The specifications were published in THE DIAPASON of January, 1929.

For the past four years Mr. Richardson has been summer organist and choirmaster of St. Paul's, Cleveland, where he spends his vacations. George G. Emerson is the regular organist there.

Mr. Richardson has been a member of the American Guild of Organists for the last four years and passed the associateship examination in 1932.

Guilmant School Begins Work.

The Guilmant Organ School reopened Oct. 3 and students in each department are busy at work. Dr. William C. Carl has materially strengthened the course and incorporated some valuable ideas gleaned in Europe on his recent trip. The conducting classes under Hugh Ross contain the names of several prominent organists and choir directors and his Bach cantata class is proving to be very popular. Dr. J. V. Moldenhawer will resume his classes in worship and music Jan. 10, in the early part of the winter term. Frank Wright, Willard Irving Nevins and George William Volkel are busy in their departments. Dr. Carl is featuring the works of the world's great composers and his class for intensive organ study is rapidly filling. The four Berolzheimer scholarship students have been chosen from the many candidates who entered the contest.

Jungkuntz Opens Verlinden Organ.

A new organ recently installed in the English Lutheran Church of the Epiphany, Racine, Wis., by the Verlinden, Weickhardt, Dornoff Organ Company, Milwaukee, Wis., was dedicated Sunday, Sept. 24, by Karl A. Jungkuntz of St. Peter's Lutheran Church, Milwaukee. The following program was presented by Mr. Jungkuntz: Toccata and Fugue in D minor, Bach; "Invocation," Dubois; Prelude and Finale from First Sonata, in G, Becker; Grand Chorus, Guilmant; "Prayer and Cradle Song," Guilmant; Toccata, Nevin; "Where Dusk Gathers Deep," Stebbins; Finale, Silver. On the next four evenings pro-

Lee H. Richardson, Jr.



grams were given by organists of other Racine churches.

Charles Patrick's Anniversary.

Charles Patrick, organist and director at the Grand Avenue Reformed Church, Ashbury Park, N. J., observed his fourth anniversary as organist on Sunday, Oct. 8. Mr. Patrick has just been appointed choir director and has a chorus of mixed voices, soloists, a violinist and a harpist under his direction. Mr. Patrick, who is only 20 years old, has been thoroughly trained in both the piano and organ. He is a member of the N. A. O. Mr. Patrick was formerly city organist at the Convention Hall in Ashbury Park.



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One of the most encouraging developments of recent years in the line of church music has been the increased interest in Junior Choirs. Those in charge of music in many of the churches have become aware of the possibilities latent in youthful voices, and have gone to considerable pains to secure a place for them in the services. Paralleling the growth of these choirs has been the publication of a considerable literature for unison and two-part treble voices. Sporadic attempts have been made with three-part treble arrangements, but with far less happy results than with the unison and two-part divisions.

The protagonists of the Junior Choir movement are united in regarding these choirs as training grounds for, and feeders to, the adult chorus choir; in this they have a most valid argument. It is, therefore, surprising that little or no provision has been made for that period when the boys are unable any longer to sing in treble range and have not sufficiently matured to handle the normal tenor or bass of mixed voice compositions.

It is to fill this very serious hiatus that a new series of anthems has been prepared by Gordon Balch Nevin. In these, the soprano and alto parts are of moderate difficulty; the part for the boys is essentially an easy and very small range baritone part. Choirmasters using these anthems will discover that they are able to retain their future tenors and basses during the transition period by the obvious scheme of giving the boys something independent to do. The step from two-part to four-part choirs being inevitable, it is logical that a suitable three-part division of voices offers the best method of transition.

This series of anthems was originally planned to be a joint undertaking by Mr. Nevin and his father, Dr. George B. Nevin. The plan and score of the series had been definitely agreed upon and considerable preliminary work had been done before Dr. Nevin's death last year. Two arrangements in this series are the final work of Dr. Nevin's long and useful musical life, and the series has been completed by his son.

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Programs of Organ Recitals of the Month

Francis W. Snow, Boston, Mass.—In a service of music at the Union Congregational Church, Groton, Mass., on the evening of Sunday, Sept. 17, Mr. Snow, organist and choirmaster of Trinity Church, Boston, played: "Electa ut Sol," "Stella Matutina," and "O Clemens," Dallier; Toccata and Fugue in D minor, Bach; "March of the Night Watchman," Bach-Widor; "The Curfew," Horsman; "The Cuckoo," d'Aquin; Londonderry Air, Traditional; Andante Cantabile and Scherzo, Fourth Symphony, Widor; "Carillon de Westminster," Vierne.

Miss Florence P. Stokes, Rutherford, N. J.—Miss Stokes gave a recital at the Methodist Church of Rutherford Oct. 3, assisted by Miss Dorothy Stahl, soprano. The organ selections included: Prelude and Fugue in D major, Bach; Chorale Prelude on the tune "Melcombe," T. Tertius Noble; Sonata in C minor, No. 3, Guilman; "Elegy" (In Memory of a Friend), F. H. Mather; Toccata in G, Dubois; "Distant Chimes," Shackley; Indian Serenade, Vibbard; "Grand Choeur Dialogue," Gigout.

Charles M. Courboin, New York.—Mr. Courboin gave a recital on the newly-installed Kilgen organ at Trinity Episcopal Church, Covington, Ky., Oct. 15 and played a program which included these numbers: "Grand Choeur Dialogue," Gigout; "Ave Maria," Schubert; Allegretto, de Boeck; Passacaglia, Bach; Aria, Bach; Overture to the Occasional Oratorio, Handel; Andante from First Sonata, Mally; Chorale in A minor, Franck; "Abendlied," Schumann; Sketch No. 3, Schumann; "Marche Heroique," Saint-Saens.

Dean Armstrong, Terre Haute, Ind.—Mr. Armstrong gave a recital under the auspices of the Terre Haute Organists' Guild at the Central Presbyterian Church Sunday afternoon, Oct. 15, playing the following compositions: Overture to the Occasional Oratorio, Handel; "Carillon," Sowerby; "An Easter Spring Song," Edmundson; Pastoral, Recitative Chorale, Karg-Elert; "Dreams," McAmis; "Thou Art the Rock," Mulet.

Dorsey D. Baird, Hastings, Neb.—Mr. Baird, of the Episcopal Cathedral in Hastings, gave a recital at the Federated Church of Aurora, Neb., Sunday afternoon, Oct. 8, to mark the dedication of the two-manual Austin organ. Clyde H. Keutzer, baritone, assisted Mr. Baird. The organ selections played were the following: First Sonata (Part 2), Borowski; Nocturne, Ferrata; Fountain Reverie, Fletcher; Largo from "Xerxes," Handel.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel played the first of a series of monthly recitals at Christ Church Sunday afternoon, Oct. 15, and presented this program: "Piece Heroique," Franck; Aria in D, from Orchestral Suite, Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "Night," Jenkins.

These recitals are forty-five minutes in length and the next one will take place Nov. 17.

Edward Eigenschenk, Chicago.—In a recital at the First Baptist Church of Elgin, Ill., Oct. 30 Mr. Eigenschenk played the following program: Toccata and Fugue, D minor, Bach; "March de Veilleur de Nuit," Bach-Widor; "Nun Danket Alle Gott," Karg-Elert; Fifth Symphony (Theme and Variations, Allegro Cantabile and Toccata), Widor; "Canyon Walls," Clokey; "Carillon," Sowerby; "Fantasia Petite," Ceiga; Intermezzo, DeLamarter; Fanfare, Shelley.

Francis Hopper, Muskegon, Mich.—In a vesper musicale at St. Paul's Episcopal Church Oct. 8 Mr. Hopper played a program made up as follows: Prelude to "Parsifal," Wagner; Largo, Handel; Chorale in E major, Franck; Pastoral, "Elves" and "A Child's Dream," Bonnet; First Sonata, Van Eyken. This was the first of a monthly series by Mr. Hopper. In the second recital, Nov. 12, he will play: Chorale in B minor, Franck; "Harmonies du Soir," Karg-Elert; Sonata No. 6, Mendelssohn; "Canyon Walls," Clokey; Serenade, Federlein; "Up the Saguenay," Russell.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting gave a recital Oct. 23 at the Pittsburgh Musical Institute, presenting the following program: Overture, Thomas Adams; "Praeludium," Jarnefelt-Nevin; "Up the Saguenay," Russell; Four Hymn-tune Preludes (new), William H. Oetting;

Allegro con Grazia ("Pathetique" Symphony), Tchaikowsky-Shinn; "Liebestod" ("Tristan and Isolde"), Wagner-Gibson; "Sportive Fauns," d'Antalfy.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs at the Friday afternoon recitals on the new Aeolian-Skinner organ in the Northrop Memorial Auditorium at the University of Minnesota by Mr. Fairclough are as follows:

Oct. 6—"Messe de Mariage," Dubois; Nocturne in B flat, Hollins; Chorale Prelude, "Wir glauben all," Bach; Andante from "Orpheus," Gluck; "In Moonlight," Kinder; Finale in B flat, Franck.

Oct. 13—"Meditation in a Cathedral," Silas; Chorale Prelude, "Sleepers, Wake! a Voice Is Calling," Bach; Prelude and Fugue in B flat minor ("Well-tempered Clavier"), Bach; Intermezzo in B flat, Callaerts; Cantabile, Loret; "Angelus," Massenet; Serenade, Widor; "Marche Pontificale," de la Tombelle.

Oct. 20—"A Song of Gratitude," Cole; Largo ("New World" Symphony), Dvorak; "Sketches of the City," Nevin; Prelude and Fugue in D major, Bach; Chorale Prelude, "Nun Komm der Heiden Heiland," Bach; Cantabile, Franck; "Ronde des Princesses," Stravinsky; Fantasia on "Hail, Minnesota," Fairclough.

On Sunday afternoon, Oct. 15, Mr. Fairclough gave the following program to a very large audience: Sixth Symphony, (Allegro and Cantabile), Widor; Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Es ist ein' Ros' Entsprungen," Brahms; "Colloquy with the Swallows," Bossi; "The Bells of St. Anne de Beaupre," Russell; Scherzo from Sonata in E minor, Rogers; "The Sun's Evensong," Karg-Elert; "Carillon," DeLamarter; Finale in B flat, Franck.

John Harms, New York City.—In a recital for the benefit of the organ fund of Christ Church, Nyack, N. Y., at the home of Mrs. H. S. Ford, Sept. 25, Mr. Harms played these selections: Introduction to the Third Act of "Lohengrin," Wagner; "Behold, a Rose Is Blooming," Brahms; Fugue in G major (a la Gigue), Bach; "Radinerie," Bach; Toccata on "O Filii et Filiae," Farnam; "Choir de Lune," Karg-Elert; Canon in B minor, Schumann; Prelude to "L'Enfant Prodigue," Debussy; "Carillon-Sortie," Mulet.

Howard L. Ralston, Washington, Pa.—In an "hour of meditation" at the Second Presbyterian Church Sunday afternoon, Oct. 8, Mr. Ralston played these selections: Prelude, Dubois; Prelude and Fugue in G minor, Bach; "Mr. Ben Johnson's Pleasure," Robin Milford; "Canyon Walls," Clokey; Humoresque, Dvorak; "Postludium Circulare," Gaul; Evensong, Johnston.

Dudley Warner Fitch, Los Angeles, Cal.—In a recital at the First Presbyterian Church of Monrovia, Cal., Oct. 16 Mr. Fitch played a program made up as follows: "Cuckoo and Nightingale," Concerto, Handel; Intermezzo (Sonata in A minor), Rheinberger; Cathedral Prelude and Fugue (Little E minor), Bach; "Romance sans Paroles," Bonnet; "Gavotte Moderne," Tours; Variations on "Annie Laurie," Fitch; "A Cheerful Fire," Clokey; "Romance," Bonnet; Finale (Allegro Maestoso), C Minor Symphony, F. W. Holloway.

Stanley E. Saxton, Saratoga Springs, N. Y.—In his recitals at Skidmore College in October Mr. Saxton has included the following programs:

Oct. 2—Toccata and Fugue in D minor, Bach; "At the Convent," Borodin; Largo from "New World" Symphony, Dvorak; Scherzo in E minor, Rogers; Allegro Maestoso from First Symphony, Maquaire.

Oct. 16—Concerto in G minor, Handel; "The Bells of St. Anne de Beaupre," Russell; Miniature Overture, Tchaikowsky; Prelude to Act 3 of "Tristan and Isolde," Wagner; Fantasia Impromptu, Candlyn.

Frederic T. Egner, London, Ont.—Dr. Egner, organist of the Cronyn Memorial Anglican Church, gave the first of a series of three recitals in this church Oct. 24 and played: Sonata No. 4, Mendelssohn; Air from Suite in D, Chorale Prelude, "Jesu, Joy of Man's Desiring," and Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; "Moment Musical," Schubert; Fantasia, "The Storm" (by request), Lemmens; "Within a Chinese Garden," Stoughton; "Will-o-the-Wisp," Nevin; "The Bells of St. Anne de Beaupre," Russell; "Lake Louise," Eg-

ner; Variations on "The Last Rose of Summer," Buck; Toccata from Fifth Symphony, Widor.

Dr. Egner will play his second recital Nov. 21 and the third on Dec. 12.

Scott M. McCurdy, Grand Rapids, Mich.—In the third annual recital on the Casavant organ at the Wealthy Street Baptist Church Mr. McCurdy, organist of the church and a pupil of Verne R. Stilwell, played this program Oct. 20: Festive Prelude, Matthews; "The Swan," Stebbins; "Marche Champetre," Boex; "Night" and "Dawn," Jenkins; Minuet in A, Boccherini; "The Mystic Hour," Bossi; Finale in B flat, Wolstenholme.

Miss Catherine M. Adams, Cedar Rapids, Iowa.—Miss Adams played the following program at the Coe College vespers in the Sinclair Memorial Chapel Oct. 15: Fugue in D, Bach; Canzonetta, d'Ambrósio-Kraft; Allegro, from Concerto No. 4, Handel; "Wind in the Chimney," Clokey; "Evening Idyll," Marshall Bidwell; Toccata, "Thou Art the Rock," Mulet.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—In his recital at Trinity Cathedral on the evening of Oct. 2 Mr. Kraft presented these offerings: Overture to "The Mastersingers," Wagner; Adagio, Franck; Prelude and Fugue in A minor, Bach; "Carillon-Sortie," Mulet; "Dreams," Stoughton; Finale from Third Symphony, Vierne; Andante Cantabile from String Quartet, Tchaikowsky; "Toccata di Concerto," Lemare.

William H. Jones, A. A. G. O., Raleigh, N. C.—Mr. Jones, organist and director of music at Christ Church, gave a recital Sept. 28 at the church for St. Mary's School and Junior College and played the following program: Fourth Organ Concerto (first movement), Handel; "The Seraph's Strain," Wolstenholme; "Ronde Francaise," Boellmann; Theme with Variations (First Symphony), Widor; Trio-Sonata in C minor (first movement), Bach; "Romance" (Violin Sonata), Grieg; Prelude, Fugue and Variation, Franck; "Pilgrims' Chorus," ("Tannhäuser"), Wagner; "The Swan," Saint-Saens; Concert Study, Yon.

Herbert Ralph Ward, New York City.—In his Tuesday 1 o'clock recitals at St. Paul's Chapel, Trinity Parish, Mr. Ward presented programs made up as follows in October:

Oct. 3—Pastoral, Arthur Bernier; Fugue in E minor, Pachelbel; Chorale Prelude, "Herzliebster Jesu," Brahms; Chorale in A minor, Franck.

Oct. 10—"The Last Spring," Grieg; Andante (from a Symphony), J. Woelfl; Prelude and Fugue (Cathedral), Bach; Sonata 1 (first movement), Borowski.

Oct. 24—"Song of the Basket-Weaver," Alexander Russell; Grand Chorus in D, Clegg; "Will-o-the-Wisp," Nevin; "Harmonies du Soir," Karg-Elert; Prelude and Fugue on B-A-C-H, Bach.

Oct. 31—"Evening Song," Bairstow; Fantasia in C, Bach; "In an Old Abbey," Basil Harwood; "Colloquy with the Swallows," Bossi; "Fuga Cromatica," Rheinberger.

Alexander Schreiner, Los Angeles, Cal.—In his second Sunday afternoon recital of the season at the University of California, Los Angeles, Mr. Schreiner on Oct. 1 played this program: Prelude and Siciliana from "Cavalleria Rusticana," Mascagni; Toccata, Adagio and Fugue in C major, Bach; Larghetto from Second Symphony, Beethoven; Fugue in C major, Buxtehude; Miniature Overture, from "Nutcracker" Suite, Tchaikowsky; "The Nightingale," Nevin-Schreiner; Finale from First Symphony, Vierne.

Hamlin Hunt, Minneapolis, Minn.—In a recital at Plymouth Church on the evening of Oct. 16 Mr. Hunt played the following program: "Hour of Joy," Bossi; "Du bist die Ruh," Schubert; Toccata and Fugue in D minor, Bach; "En Bateau," Debussy; Fifth Concerto (Larghetto, Allegro, Siciliana, Presto), Handel; "The Reed-Grown Waters," Karg-Elert; Scherzo in G major, Dunham; "Florete Flores," Downey; Finale from Seventh Sonata, Guilman; "Bells through the Trees," Edmundson; Toccata, Barnes.

Russell Hancock Miles, Urbana, Ill.—Mr. Miles, who played the recital at the University of Illinois Oct. 1, made use of these compositions: Chorale, Boellmann; Andante, from Fifth Symphony, Beethoven; Sonata in G major (Allegro

maestoso and Andante espressivo), Elgar; Prelude and Toccata, Berwald; Largo, from "New World" Symphony, Dvorak.

Frederick Schneider, Libertyville, Ill.—Mr. Schneider, organist of St. Lawrence's Episcopal Church in Libertyville, played the following program in a recital at the Hall of Religion, Century of Progress Exposition, Sept. 14: Chorale Fantasia, "Aus tiefer Noth," Prelude on "Alle Menschen müssen sterben" and Fugue in G minor, Bach; Prelude to "Parsifal" and "Dreams," Wagner; Canon, Schumann; "Piece Heroique" and Chorale in A minor, Franck.

Harold F. Arndt, Allentown, Pa.—Recitals played preceding Sunday evening services at the Dubbs Memorial Reformed Church by Mr. Arndt have included:

Sept. 16—"Pilgrims' Chorus" ("Tannhäuser"), Wagner; Toccata in G, Dubois. Sept. 17—Adagio, Second Sonata, Merkel; Toccata, Truette.

Sept. 24—Concerto in B flat, Handel. Oct. 1—Nocturne in F, Tchaikowsky; "Will-o-the-Wisp," Nevin; Intermezzo, Mascagni.

Oct. 8—Cantilene, Shelley; "In Dir ist Freude," Bach; Finale (Suite for Organ), Clewell.

G. Calvin Ringgenberg, St. Louis, Mo.—In a recital at Graham Chapel, Washington University, Sunday afternoon, Oct. 15, Mr. Ringgenberg played: "Concert Overture, Hollins; "Oriental Sketch", Foote; Scherzo in G minor, Bossi; "The Curfew," Horsman; "Sœur Monique", Couperin-Farnam; Berceuse, Bonnet; Fantasia in G minor, Bach.

Walter A. Eichinger, Tacoma, Wash.—Mr. Eichinger, new head of the organ department at the College of Puget Sound, was heard in a recital Oct. 8 at the college auditorium, playing: Allegro and Adagio from Sixth Symphony, Widor; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Fantasia in G minor, Bach; "The Swan," Saint-Saens; Intermezzo, Bonnet; Cantabile, Franck; "Meditation a Sainte Clotilde," James; "Variations de Concert," Bonnet.

George Tracy, M. Mus., Monticello, Iowa.—In a recital at the Methodist Church Sunday evening, Oct. 8, Mr. Tracy played these compositions: "Piece Heroique," Franck; Rhapsody for Piano and Organ (Miss Irene Macaulay at the organ), Demarest; "Suite Gothique," Boellmann; "To a Wild Rose," MacDowell; Londonderry Air, arranged by Kohlmann; Spiritual, "Please Don't Let This Harvest Pass," Horace Alden Miller; Scherzo and Passacaglia, from Sonata in E minor, Tracy; Festival Toccata, Fletcher.

Frederick Rawstron, La Crosse, Wis.—Mr. Rawstron gave a recital at the First Methodist Church of Oconomowoc, Wis., Sunday evening, Sept. 24, assisted by Miss Doris Dietrich, soprano, and Richard Lutz, violinist. The organ numbers were the following: Passacaglia in C minor, Bach; "Marche Funebre et Chant Seraphique," Guilman; Two Variations on a Christmas Carol, Guilman; "Au Convent," Borodin; Londonderry Air, Traditional; "The Bee's Wedding," Mendelssohn; "Le Cygne," Saint-Saens; First Sonata, in D minor, Guilman.

Robert Smith, Terre Haute, Ind.—Mr. Smith, a student under Van Denman Thompson at DePauw University, gave a recital at the Gobin Memorial Church, Greencastle, Ind., Sunday afternoon, Oct. 1, and presented these offerings: First Concerto (Allegro Grave), Ernst-Bach; Pastoral, Recitative and Chorale, Karg-Elert; Scherzo, Fourth Symphony, Widor; Fantasia in A, Franck; "Carillon," Sowerby; Prelude and Fugue in G minor, Dupré.

Ray Berry, Sioux Falls, S. D.—In his "Cathedral Echoes", as the organ recitals from radio station KSOO are called, Mr. Berry recently has played these programs:

Sept. 17—"Agnus Dei," Bach; Pastoral, "To a Wild Rose," MacDowell; "La Cathedrale Engloutie", Prelude to "La Damselle Bleue" and "Andante du Quatuor", Debussy; "Legend", MacDowell; "Finlandia", Sibelius.

Sept. 24—"The Bells of St. Anne de Beaupre" (St. Lawrence Sketches), Russell; "The Squirrel", Weaver; Four Japanese Color-Prints, Marsh; Concert Overture in B minor, Rogers.

Programs of Organ Recitals of the Month

Dr. Herbert Sanders, F. R. C. O., Montreal, Que.—Under the auspices of the local center of the Canadian College of Organists, Dr. Sanders played the following program at St. Andrew's United Church, Westmount Oct. 2: Passacaglia and Fugue, Healey Willan; "Benediction," Karg-Elert; Fugue, "Ad Nos ad Salutarem Undam," Liszt; Three Traditional Airs, "Choragium" and "Aubade," Sanders; Scherzo from "Midsummer Night's Dream," Mendelssohn; "Romeo and Juliette," Overture-Fantasia, Tschalkowsky.

Sterling Marshall, Houghton, Mich.—In his twenty-seventh recital at Trinity Church on Nov. 9 Mr. Marshall will interpret the following compositions: Chorale in A minor, Franck; Viennese Refrain, Folkson; "La Tabatiere Music," Liadoff; Toccata, d'Evry; "Dreams," McAmis; "Within a Chinese Garden," Stoughton; "The Flight of the Bumble-bee," Rimsky-Korsakoff.

E. William Doty, Ann Arbor, Mich.—Mr. Doty gave the twilight recital at the University of Michigan Oct. 18, playing the following program in compliment to the King's Daughters and Sons: "Piece Heroique," Franck; Andante con Moto, Albrecht; Toccata, Adagio, Grave and Fugue in C major, Bach; "The Setting Sun," Karg-Elert; Fantasia and Fugue on B-A-C-H, Liszt; Intermezzo, Bonnet; Prelude, Doty.

Horace Alden Miller, Mount Vernon, Iowa.—In a recital on the large Kimball organ at Cornell College Sunday afternoon, Nov. 1, Professor Miller will play these works: Prelude and Fugue in A minor, Bach; Symphony No. 2, Op. 37, Edward Shippin Barnes; "Pov-wow Day," Horace Alden Miller; "O Zion," Miller, and Toccata, Malley.

Eugene Devereaux, White Plains, N. Y.—In a program at the Westchester County Center preceding a recital by Heifetz Oct. 20 Mr. Devereaux played: Sketch in F minor, Schumann; "Sœur Monique," Couperin; Scherzetto, Vienne; "Ronde des Princesses," (from "L'Oiseau de Feu"), Stravinsky; Andante Cantabile from String Quartet, Op. 11, Tschalkowsky.

Edwin Stanley Seder, Chicago.—In a recital at the First Presbyterian Church of Freeport, Ill., Sunday afternoon, Oct. 22, Mr. Seder played: Fantasia and Fugue in G minor, Bach; Trio from Cantata "Was mir beghat," Bach-Grace; Chorale Prelude, "Come, God, Creator, Holy Spirit," Bach; Three Chorale Preludes, Brahms; Symphonie Chorale, "Jesus, Lead Thou On," Karg-Elert; Scherzo from Sonata in C minor, Mark Andrews; "The Chapel of San Miguel," Seder; Improvisation of a symphony in three movements on submitted themes.

Marcus Naylor, Warren, Pa.—In a recital at the First Presbyterian Church Sept. 25 Mr. Naylor presented the following program: Prelude and Fugue in A minor, Bach; Bourree (from "Pastor Fido"), Handel; Variations from Fifth Symphony, Widor; Gavotte (from "Iphigenie"), Gluck; Prelude and Fugue in G minor, Dupre; Scherzo, Gigout; Finale from Third Symphony, Vienne.

James Philip Johnston, F. A. G. O., Dayton, Ohio.—Mr. Johnston played the following numbers on Sept. 26 at St. Mary's Cathedral, Covington, Ky., in a demonstration of the new three-manual Wicks organ before the Southern Ohio chapter of the Guild, and the congregation of the cathedral: "La Fete Dieu," Dubois; Magnificat, Bonnet; Andante from "Grande Piece Symphonique," Franck; "Tu es Petrus," Mulet; Communion, Vienne; Finale from Fourth Symphony, Widor; "Offertoire Funebre," Mulet; "Alleluia," Dubois.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman gave his eighty-fifth recital at Calvary Episcopal Church Sunday afternoon, Oct. 22, playing: Introduction and Allegro, Sonata No. 1, in D minor, Guilman; "Wind in the Pine Trees," and "Canyon Walls," Clokey; Fugue in E flat major, Bach; Serenade, Toselli; "Carillon," Sowerby; Chorale in A minor, Franck; Cradle Song, Iljinsky; "Hymn of Glory," Yon.

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—Professor Stiven played the University of Illinois recital Sunday afternoon, Oct. 8, assisted by Margaret Clink Sullivan, cello, and Arthur E.

Cohen, violin, and presented these compositions: Solemn Prelude, from "Gloria Domini," T. Tertius Noble; Scherzo, from Fifth Sonata, Guilman; "Con Grazia," George W. Andrews; Suite, for Organ, Violin and Violoncello, Op. 149, Rheinberger.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe played the first of a series of eight Bach programs, to be presented monthly, at the South Congregational Church on the evening of Oct. 8, and was assisted by Helen Hiltpold, soprano. The offerings of the evening included: Prelude and Fugue (Early C minor); Chorale Prelude, "Have Mercy upon Me, O Lord"; Fantasia (G major); Two Songs, "Come, Kindly Death" and "Jesus, Fount of Consolation"; Three Chorale Preludes, "Abide with Us, O Saviour Dear," "A Saving Health to Us Is Brought" and "I Come before Thy Throne"; Two Songs, "O Saviour Sweet, O Saviour Kind" and "Forget Me Not"; Prelude and Fugue (C major).

In his recital Oct. 18 Mr. Beebe was assisted by Hazel Rood, violinist, and the organ selections were these: "Lamentation," Guilman; Chorale Prelude on "Dundee," Mackinnon; "Comes Autumn Time," Sowerby; Reverie and Evening Song, Schumann; Adagio, Liszt; "Angel Scene" ("Hänsel and Gretel"), Humperdinck.

Frederick C. Mayer, West Point, N. Y.—In a recital at the United States Military Academy Chapel Sunday afternoon, Sept. 17, Mr. Mayer played: Variations on the Chorale "Auf, Christenmensch," Rinck; Intermezzo, from "Cavalleria Rusticana," Mascagni; Intermezzo from "The Eternal City," Mascagni; "Country Gardens," English Dance-Tune, arranged by Grainger; "Prayer," Lemmens; "Marche Pontificale," Lemmens.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following music in short recitals before the evening service at the Church of the Pilgrims:

Oct. 8—Chorale Improvisation, "All Comes by God's Great Blessing" and "From Heaven Above," Karg-Elert; "Autumn," Johnston.

Oct. 15—Toccata in A flat, Hesse; "Romanza," from Sonata in D minor, Best.

Oct. 22—"Praeludium," Pastoral and Toccata, from Suite, Op. 63, Adolf Brune.

Oct. 29—Fantasia on a Chorale, Best; "Motet sans Paroles," Poullet.

Edward A. Hanchett, Dallas, Tex.—Mr. Hanchett will give a recital Dec. 1 in Christ Episcopal Church under the auspices of the Oak Cliff Oratorio Society, of which Miss Alice Knox Ferguson is director. His program will include: "Cortege" and "Benediction Nuptiale," Dubois; "Arcadian Serenade," Lemare; Prelude and Fugue in E minor, Bach; Berceuse from "Jocelyn," Godard; "Suite Gothique," Boellmann; Prelude to "Lo-hengrin" and "The Evening Star," Wagner; Song without Words, Tschalkowsky; "Ave Maria," Schubert; Intermezzo, Rogers; March, "Queen of Sheba," Gounod.

C. Harold Einecke, Grand Rapids, Mich.—Mr. Einecke is giving recitals Sunday afternoons at 4:30 at the Park (First) Congregational Church on the four-manual Skinner organ. His offerings on Oct. 15 were: Concert Overture in E flat, Faulkes; Andante, Stamitz; "A Gothic Cathedral," Pratella; "Whims," Vibbard; "Bells Through the Trees" (MS), Edmundson; "Sunshine and Shadow," Gale; "Departing Day," Carl F. Mueller; Finale, First Symphony, Vienne.

On Oct. 22 Mr. Einecke played: Solemn Prelude, Noble; Aria in the Manner of Bach, Mauro-Cottone; "Galilee" ("Jesus Calls Us"), J. S. Matthews; "Dedication," Deems Taylor; "Frere Jacques, Dormez-Vous," Ungerer; "Sœur Monique," Couperin; "Träumerel," Schumann; Finale from the First Sonata, Guilman.

Jesse Andrews Raymond, Houston, Tex.—Mr. Raymond, a young organist of unusual talent, who recently was graduated from the law department of the University of Texas and practices law, making the organ his avocation, gave a program of works of Bach and Franck at Trinity Episcopal Church in Houston Sept. 19 before a large audience. His offerings consisted of the following: Johann Sebas-

tian Bach—Prelude in G major; Gavotte, from Fifth French Suite; Adagio e Dolce, from Third Trio-Sonata; Pastorale in F major; Chorale Preludes, "Das alte Jahr vergangen ist," "In Dir ist Freude" and "Liebster Jesu, wir sind hier"; Toccata and Fugue in D minor, Cesar Franck—Cantabile; Prelude and Fugue; Chorale in A minor.

Albert Maurer, Mus. B., Fort Smith, Ark.—In his radio recital programs, played at the First Lutheran Church, Mr. Maurer has played:

Oct. 2—"Chant Angelique," Grey; Processional in G, Cadman; Paraphrase on "Come, Ye Disconsolate," Maurer; Paraphrase on "A Charge to Keep I Have," Maurer; Prologue and Intermezzo from Suite for Organ, Rogers; "Stillness of Night," Chubb.

Oct. 9—Adagio from Second Sonata, in G minor, Merkel; Intermezzo from Pastoral Sonata, in G, Rheinberger; Pastorale, Christiansen; "Eventide," Fairclough; Meditation, Bubeck; "Sursum Corda," Diggle.

Oct. 11—Bach program featuring the period between 1704 and 1725: Preludes in C, F and G major; Preludes in D, G and A minor; Fugue on the Chorale "Durch Adam's Fall"; Fugue on the Chorale "Vater unser im Himmelreich."

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh, director of music at Union College, who is playing recitals in the Union College Memorial Chapel on Sunday afternoons at 4 o'clock, presented these among his October offerings:

Oct. 1—Fantasia and Fugue in G minor, Bach; Andante from String Quartet, Debussy; "La Fille aux Cheveux de Lin," Debussy; "Pilgrims' Chorus", from "Tannhäuser," Wagner; "Evening Song," Schumann; Scherzo from Fourth Symphony, Widor; Largo from "New World" Symphony, Dvorak; "Sunshine Toccata," Swinnen.

Oct. 8—Concerto in G major, Vivaldi; Prelude and Fugue in A minor, Bach; Prelude and Fugue in G minor, Dupre;

"Peer Gynt" Suite, Grieg; "Les Preludes", Liszt.

Oct. 15—Prelude and Fugue in A minor, Bach; Prelude to "L'Apres Midi d'un Faune", Debussy; "To a Wild Rose", "To a Water Lily", "With Sweet Lavender" and "A Sea Song", MacDowell; Symphony 7, Widor.

Oct. 22—Prelude and Fugue in A minor, Bach; "Scheherazade" Suite, Rimsky-Korsakoff; "Hymn to the Sun", "Song of India", "Sadko" and "Flight of the Bumble-bee", Rimsky-Korsakoff; Sonata on the Ninety-fourth Psalm, Reubke.

James M. Apakian, Dorchester, Mass.—In connection with a program of the Boston Choristers at the Congregational Church, Codman Square, Oct. 4 Mr. Apakian played these organ numbers: "La Avalanche," Heller; Largo, Handel.

Sanford Introduces Special Services.

The first ministry of music service was held in the Reformed Church of Flushing, Long Island, New York City, Sunday afternoon, Oct. 22. The musical part of the service was under the direction of Luis Harold Sanford, M. S. M., A. A. G. O., organist and choir-master of the church. The program was interesting both in the selection of the numbers and in the manner of rendition, being from the works of Brahms. Besides four chorale preludes played by Mr. Sanford, there were several vocal solos, "Variations on a Theme by Haydn," for piano and organ, played by Mr. and Mrs. Sanford, a composition for the solo quartet of the church, and two selections for the motet choir of sixteen voices. There was a splendid attendance at this first service. Mr. Sanford's lecture about the various numbers on the program and the short sketch of Brahms' life which he gave proved illuminating. The motet choir, which is a newly organized group, demonstrated that it has great possibilities for future work.

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T. TERTIUS NOBLE, The Shepherds.....	.12
W. R. VORIS, A Day of Glory.....	.12
Ye Stars of Glory.....	.12

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MARION BAUER, Three Noëls.....	.23
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MABEL DANIELS, Through the Dark the Dreamers Came (3-part).....	.12
The Holy Star.....	.20
GUSTAV HOLST, Four Old English Carols.....	.16
MARGARET RUTHVEN LANG, Tryste Noel (3-part).....	.12
In Praesepe.....	.12
JULIUS RÖNTGEN, Six Old Dutch Carols.....	.33
GEORGE C. MARTIN, While Shepherds Watched (Trio).....	.13

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Two-part

PAUL AMBROSE, Far Away in Old Judea.....	.10
MURIEL ELLIOT, The Shepherds Had an Angel.....	.10
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Christ was Born on Christmas Day.....	.08
It Came Upon the Midnight Clear.....	.10
The Babe in Bethlehem's Manger.....	.10
The First Nowell.....	.12
Shepherds, Rejoice.....	.10
Silent Night.....	.10
When the Crimson Sun Had Set.....	.10
FRANCES McCOLLIN, 'Twas the Night Before Christmas (Cantata).....	.40
DAVID NYVALL, The Gladden Day of the Year.....	.08
JULIUS RÖNTGEN, Two Old Dutch Carols.....	.12

Unison

GUSTAV HOLST, The Saviour of the World.....	.10
WALTER HOWE, Carols for Christmas-tide.....	.16
BORIS LEVENSON, Stars Were Jewels in the Sky.....	.10
H. V. MILLIGAN, Three Christmas Carols.....	.12
B. E. NOVOTNY, The Prince of Men.....	.08
WM. LYNDON WRIGHT, Away in a Manger.....	.08

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Pittsburgh News; Festival Program at Calvary Church

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Oct. 19.—Herbert C. Peabody's Ascension Church choir joined with Harvey Gaul's choir at Calvary Church for a festival service Sunday evening, Oct. 1. Mr. Peabody played the Prelude from Borowski's First Suite, and as a postlude the Fantasy in G major by Bach. Dr. Gaul played the service. The choral music consisted of "He Watching over Israel," from Mendelssohn's "Elijah"; "Hail, Gladdening Light," Martin; Magnificat and Nunc Dimittis, Martin, and Te Deum, Whiting.

The last of the Sunday evening recitals at Calvary Church was played by Edward Johe, assistant organist at the Third Presbyterian Church. Mr. Johe played: Allegro from Sonata in D minor, Guilman; Prelude to "La Damselle Elue," Debussy; Fantasy and Fugue in G minor, Bach; "Cortege et Litanie," Dupre; "Praeludium," Brückner; Toccata in G, Dubois.

Miss Selma Brandt has been appointed organist and choir director at the First United Presbyterian Church, Aspinwall.

Miss Madeleine Emich, A. A. G. O., played a recital for the Western Pennsylvania chapter, A. G. O., at St. Andrew's Episcopal Church Oct. 3, the program being: "Symphonie Romane," Widor; "Corrente e Siciliano," Karg-Elert; "From the Mountainside," Andrews; Scherzo from Second Symphony, Vienne; "Toccata di Concerto," Lemare. This was the first opportunity the chapter members have had to hear Miss Emich, and her recital was enjoyed by a good-sized audience. The recital was preceded by a dinner at Gammon's, after which plans for the season were announced. Josiah P. Smith, organist of the Dormont Presbyterian Church, was added to the membership, bringing the total to 160. Committees were appointed to boost the membership, sponsor the examinations and plan for the various events of the year.

The Martin B. Leisser prize of \$100, under the auspices of the Art Society of Pittsburgh, will be awarded this year for an organ composition that has not been published. The composer must be a resident or have employment in Allegheny county. Manuscripts must be submitted anonymously, insured to full value, and be accompanied by a sealed envelope enclosing a *nom de plume* or mark of identification, composer's name and address, and return postage. Full information can be obtained from May Beegle, manager of the Art Society, 551 Union Trust building, Pittsburgh.

Dr. Harvey Gaul has been instrumental in engaging Marcel Dupre for a recital at Calvary Church Sunday evening, Nov. 26. Guild members have been given a special invitation to attend, and the recital will be followed by a reception for M. Dupre and the Guild members in the parish-house.

Dr. Caspar P. Koch, municipal organist, began his regular series of Sunday recitals at North Side Carnegie Hall Oct. 1. The year-book for 1932-33, containing all programs for that season, has been distributed also, and it is a valuable book of reference to any organist.

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Walter Wismar



CHURCH JUBILEE PROGRAM

Wismar's Choir Gives Bach Service to Mark St. Louis Celebration.

The choir of the historic Holy Cross Lutheran Church in St. Louis, of which Walter Wismar is organist and director, helped the church celebrate its seventy-fifth anniversary by giving a "jubilee service of song" on Sunday evening, Oct. 8. The program consisted of Johann Sebastian Bach's works and was given by special request because of the success of a similar service last spring. A congregation of 1,400 people heard Mr. Wismar's musical forces. This large throng came to thrill the conductor and chorus despite very unfavorable weather. Members of the St. Louis Symphony Orchestra were engaged to assist in the program. John F. Kiburz conducted the orchestra and Miss Alma Flachsbarth was at the piano. Miss Ruth Niehaus played Best's "March for a Church Festival" as the postlude and also played the Bach chorale prelude on "Salvation unto Us Is Come." The choir festival was the climax of services which occupied two Sundays.

Service Conducted by Schweitzer.

The first "ministry of music" service to be rendered by the choir of St. Thomas' Reformed Church, Reading, Pa., under the direction of the organist, H. S. Schweitzer, F. A. G. O., took place Sunday evening, Oct. 29, with solos and choruses from Mendelssohn's "Elijah." The organ numbers included the Third Sonata, Andante from the Italian Concerto, Nocturne from "Midsummer Night's Dream," Andante from Sixth Sonata and Fugue from Second Sonata of Mendelssohn.

Orchestra Is Formed as Fruit of Recitals in Colorado Springs

An experiment conducted during the last season by Dr. Frederick Boothroyd, organist of Grace Episcopal Church in Colorado Springs, Colo., and which has proved almost surprisingly successful, will be of interest to every organist, and especially to those in the smaller places. In a city of about 40,000 population an orchestra of forty-five players has been formed which apparently has filled a need long felt both by players and audience. Among other things this experiment proves that the radio has not as yet taken the place of music heard at first hand.

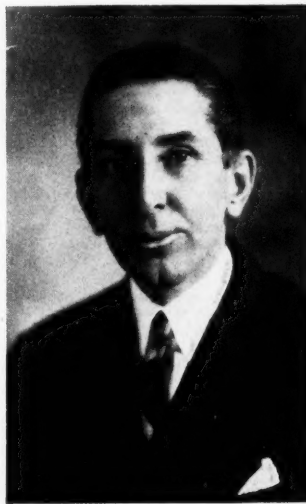
The Colorado Springs Symphony Ensemble is being financed by the Grace Church memorial organ fund—a bequest originally to provide, free of cost to the public, frequent organ recitals, with occasional concerts by visiting artists. After four years of semi-weekly organ recitals it was felt that variety could be introduced into the programs by reducing the number of recitals and by forming a small orchestra of the best available players, which, with the organ used as a substitute for missing wind instruments, would give performances of the earlier symphonies and other works suited to such a combination of instruments. Local soloists were given an opportunity to play concertos with orchestral accompaniment. During the past season concertos by Mozart, Beethoven, Mendelssohn, Schumann, Brahms and Guilman have been played. An *a cappella* chorus was also founded, which gave programs of compositions from the sixteenth century to the present time. Monthly concerts were given, the orchestra and chorus alternating.

Interest in the scheme has been extremely encouraging. At a combined concert by chorus and orchestra so many were unable to obtain seats that a second performance was given, when, again, people were turned away for lack of seating space.

A quotation from the review of the concert given on Sept. 28 by the music critic of the *Colorado Springs Gazette* indicates the public interest:

The fact that the Colorado Springs Symphony Ensemble, under the direction of Dr. Frederick Boothroyd, has taken a place of significant influence in the musical life of the community was again shown last night at the opening of the winter series in Grace Church. The largest audience yet assembled gathered to hear a program of wide variety and interest and the listeners must have gone home with the realization that great strides have been taken in a year's time toward the establishment of an orchestra of which any community might be proud.

Frederick Boothroyd



One was aware from the outset of far greater smoothness of ensemble, of more freedom of parts, added precision of attack and—most important of all—of a growing flexibility and responsiveness to direction which must be most gratifying to the conductor.

Plans for the present season include six orchestral concerts and two with chorus and orchestra. The orchestra has been increased to forty-five players and the *a cappella* chorus has been enlarged so that large-scale works for chorus and orchestra can be given.

Dedicate Austin at Lewistown, Pa.

The thirty-eight-stop three-manual built by the Austin Organ Company for the First Methodist Church of Lewistown, Pa., the specification of which was published in the July issue of THE DIAPASON, was opened with services of dedication Sept. 24 and a recital Sept. 25 by Ward Stephens of New York City. The organ was pronounced a success by those who heard it and with its three expression chambers is a very effective instrument. The great and choir are enclosed each in a separate expression box in the main or center arch, along with the pedal division, while the swell is enclosed in its own expression chamber behind the grille opening at the right of the center arch. The console is in the center of the choir space, directly behind the choir rail. The organist of the church is Mrs. Mary B. Stannert.

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LAWRENCE, KANSAS

Bach's Music Is Seen as Subjective Type; Miles Makes Reply

University of Illinois, Urbana, Ill., Oct. 13.—Editor of THE DIAPASON: Senator Richards' reply to my article on Bach necessitates my offering a further contribution, partly in the nature of a rebuttal, but chiefly for the purpose of amplifying and, if possible, fortifying my position.

To strip from their context two sentences from different paragraphs of an article, place them in juxtaposition, discover that they are contradictory, and then remain "in doubt as to what the author means or believes" is as amusing as it is illogical. Let me use this method of Senator Richards' (quoting his exact words) upon an editorial that appeared in the October issue of THE DIAPASON:

In the first paragraph the editor says: "M. Marcel Dupre, the French virtuoso, landed in the United States late in September. He is almost one of us by this time." In the second paragraph the editor says: "If the truth be told, the majority of us are well fed-up (pardon the unhandsome expression) on foreign artists of one kind and another who come to these shores in the wake of much ballyhoo." The obvious contradiction between these two statements leaves one in doubt as to what the editor means or believes.

Elsewhere in the article, of course, the editor makes it quite plain that he does not consider M. Dupre a member of the latter class. In the same manner, in my article, I drew a sharp line between programmatic effects as applied to instrumental and vocal music, admitting that in the latter class such effects are possible, insisting at the same time, however, that in such cases the "words alone are responsible for any definite transference of thought or feeling."

Fortunately I read most of the commentators mentioned in Senator Richards' letter after I had reached the point where I tried to do my own thinking, after I had decided that everything printed in books is not necessarily true. (If that sounds arrogant, let it be remembered that quite a few of the big names in music are to be found in the purist column, the greatest of which is Mozart.)

To mention an example at random, I can see the analogy between the three divisions of the "St. Ann's" Fugue and the three parts of the Trinity (Widor), but I do not hear the fugue as a "definite objective tone painting of an objective idea" [Richards]. The opening movement does not paint a definite picture of God, the Father; there is nothing inherent in the music of the second movement that paints a picture of God, the Son; and to assert that ascending and descending figures of rapid sixteenth-notes (third movement) definitely paint a picture of the Holy Spirit is to my mind absurd. More than that, M. Widor makes no such definite assertion. Rather does he throw out the suggestion as a subjective aid to the performer or listener.

The profound majesty of the opening movement of the "St. Ann's" Fugue might very well serve to deepen a meditation upon the Eternal God. And so with the succeeding movements. With equal effectiveness, however, the first movement could be conceived as portraying the majesty of a great mountain peak; the second the ripple and flow of the mountain stream, and the third the mighty rush of the river as it thunders down the mountain and makes its way to the sea. Both of these interpretations would be purely subjective, and would have no objective reality in the music itself.

The musical essence of the "St. Ann's" Fugue, or of any fugue (or of any instrumental composition) is purely aesthetic. The beauty of tone lines, singly and in combination, with the resultant harmonic and contrapuntal beauty and, above all, the structural design, constitute this essence. These principles of beauty are all that is objectified in the music. All else is subjective. It is the objectivity in tone of these aesthetic principles that constitutes the real message of the music. And it is in this sense that music is an universal language. By this standard

alone could the "St. Ann's" Fugue be appreciated by a person who perchance had never heard of the Trinity. Critics judge music by this standard, and not according to the success or failure of the composer to paint pictures effectively.

Appreciation of the subjective type is a sensuous and emotional substitute. That it is both real and satisfying for those who employ it cannot be denied. Appreciation of the objective type that can hear a painting is one of those mysteries that, for the present writer, seems destined to remain unfathomed.

In conclusion, the sole point of my disagreement with Senator Richards centers in one word. Where he says "objective" I would say "subjective." I admit both the validity and effectiveness of program music, but insist that the phenomenon is a subjective and not an objective one. If it were the latter, if music contains within itself the power of definite expression, the Strauss tone poems, for instance, presented without their titles, would definitely depict the stories that inspired them to every listener. If this objective power is as strong and definite as Senator Richards asserts that it is, why does he deem it necessary to dig into the archives to find the stories behind the great works of Bach? Why are they not apparent in the music itself? As for the illustration that he quoted, how is one to gather from the music that the person who departed was Bach's brother and, above all, how is one to know that his destination was Poland? For, if this composition is a "definite objective tone painting" of those "definite ideas" it should be definitely received as such by each listener. Assuming that the emotional element is the essential part of this "definite objective tone painting," what is there inherent in the music that tells us for whom and under what circumstances the emotion was aroused?

RUSSELL HANCOCK MILES.

Reopen Organ at Poughkeepsie.

Rededication of the organ in the First Presbyterian Church, Poughkeepsie, N. Y., which has been completely rebuilt and modernized by the Austin Organ Company, took place Oct. 1, with Dr. Elmer A. Tidmarsh of Albany as guest organist. The Austin Company installed a new three-manual console and added an echo division of five stops, including a set of chimes, to be known as the Ida Lansing Smith memorial echo organ and chimes. The main organ has been electrified throughout. The new memorial echo organ and modernization of the main organ are the gift of Arthur G. Smith of Poughkeepsie in memory of his wife. The organist of the First Presbyterian Church is Mrs. C. K. Chatterton. Sunday evening Mr. Tidmarsh gave a recital at which he played: Prelude and Fugue in A minor, Bach; Evensong, Schumann; "Psalm Ninety-four," Reubke; "Liebestod," from "Tristan and Isolde," Wagner; Caprice, Guilman; "Softly Now the Light of Day," Hymn-tune; Toccata from Fifth Symphony, Widor.

Pfohl Directs New Moravian Society.

The Wachovia Musical Society, having as its object and purpose the development and co-ordination of the musical talent in the Moravian churches and the community of Winston-Salem, was formed Sunday, Sept. 24, with James Christian Pfohl as musical director. Mr. Pfohl is also director of music at Davidson College, Davidson, N. C. He was graduated from the school of music at the University of Michigan last June. A large chorus and community orchestra have been organized. Winston-Salem and the Moravian Church have long been known for their musical standards and traditions and it is with the idea of strengthening these that this society was formed.

Dudley Warner Fitch



TO HONOR DUDLEY W. FITCH

St. Paul's Cathedral at Los Angeles to Observe His Anniversary.

At St. Paul's Cathedral, Los Angeles, Nov. 19, 20 and 21 will be observed as the tenth anniversary of Dudley Warner Fitch as organist and choirmaster. The evening of Nov. 19 there will be a festival of boy choirs, with four choirs in the cathedral. Three will sing from the chancel and one from the rear gallery. Choirs taking part besides the cathedral choir are St. James', South Pasadena, William Hill, organist and choirmaster; St. Matthias', Los Angeles, Ernest Douglas, F. A. G. O., organist and choirmaster, and St. Luke's, Long Beach, William Ripley Dorr, organist and choirmaster. The Long Beach choir will do a *cappella* numbers from the gallery. The program will include the Stanford Evening Service in B flat, "Hail, Gladdening Light," by West, for the offertory, and "For Ah! the Master is So Fair" by Voris (dedicated to the cathedral choir and Mr. Fitch).

Monday, Nov. 20, there will be a dinner for former members of the cathedral choir in the cathedral house, with an informal program following.

Tuesday evening Mr. Fitch will give an organ recital.

OPENING AT CARNEGIE HALL

Bidwell to Play Nov. 4 and 5 on Reconstructed Instrument.

The newly-reconstructed Aeolian-Skinner organ in Carnegie Music Hall, Pittsburgh, over which Marshall Bidwell presides, will be heard for the first time on the evening of Nov. 4 and the afternoon of Nov. 5, when Mr. Bidwell will give the first recitals of the season.

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The work of enlarging and modernizing the instrument has been going all summer and the specification of the organ as it now stands was published in the August issue of THE DIAPASON. For his Saturday evening recital Mr. Bidwell will play: Chorale-Prelude on "Ein Feste Burg," Bach; Sinfonia in F, Bach; Fugue in D minor, Bach; Gavotte from "Iphigenia," Gluck; Chorale Improvisation, "In dulci Jubilo," Karg-Elert; "Liebestod," from "Tristan and Isolde," Wagner; "Flight of the Bumble-bee," Rimsky-Korsakoff; Symphonic Poem, "Death and Transfiguration," Strauss.

The Sunday program will consist of these selections: Toccata and Fugue in D minor, Bach; Arioso in E flat, Bach; Gavotte from "Mignon," Thomas; "Ich liebe Dich," Grieg; Concerto No. 5 in F major, Handel; "Antiphon for Michaelmas Vespers," Harvey B. Gaul; "The Squirrel," Weaver; Fantasy on Swiss Airs and "Tempest in the Alps," Breitenbach; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor.

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MILWAUKEE, WISCONSIN

Solo Reeds Should Not Be Permitted to Ruin Ensemble

Milwaukee, Wis., Oct. 11, 1933.—My dear Mr. Gruenstein: I take the liberty of addressing you on the "ensemble" question which has been considerably debated in your columns. I feel somewhat like a ciphering salicional in comparison with the organ world diapasons who have expressed their opinions, but I believe no one has yet touched on this subject in relation to ensemble—the problem of "mirabilis" mismanagement.

American builders have in recent years come to the fore in adopting the worthwhile points of all the foreign schools, achieving, at times, results more than laudable. Notwithstanding all developments in the solo stop field, the real "voice" of the organ is "full organ"—not exactly musical *fortissimo*, but the blended, unified speaking of the foundation stops of the organ; emphasis on the "foundation stops," leaving out of consideration the couplers and softer solo stops and, above all, the high-pressure solos which tend to "hog the whole show." That is the primary premise, that high-pressure solo stops—and the tuba mirabilis is the worst offender—do not belong in the full organ; they should be reserved for occasional *sforzando* use. In the best tradition of the past, these have been placed in their own appropriate division, the solo organ, to be utilized in special solo effects. The great organ of St. Paul's, London, where the two knighted organists, Sir George Martin and Sir John Stainer, labored so successfully, contains the conventional tubas at three pitches, but balanced against a full ensemble of nine foundation voices; the real high-pressure reeds are confined to the solo organ.

The solo tuba has a most legitimate use in the organ, but long before the much-maligned vox humana is omitted from a small organ specification the all-pervading solo tuba should be voiced to a more congenial pressure, or omitted entirely in favor of a more complete foundational development. The three-manual organ on which I had my first lessons was voiced throughout on five inches, some thirty-five speaking stops proving a very adequate instrument, with one 8-ft. tuba—not an insane mirabilis—on the great! A three-manual in a nearby military academy, by an Eastern builder, has a beautiful, somewhat stringy ensemble, a well-developed reed department, without any misplaced fireworks. At the same time a large four-manual on which I have played is well furnished with all desirable voices; the fourth manual is an echo, so the great reeds have been voiced on ten inches (other large stops, also) and are really transplanted and alien solo stops on the great. The addition of couplers to those reeds produces a real "din"—and all other tone is smothered under the tubas, while the clarity of the pedal organ is resolved into a monstrous rumbling whenever the heavy 16-ft. violone is drawn. A fine organ spoiled by its tubas!

If tubas are so illy placed on the great, the next best thing is for the organist to recognize that they represent really a bit of solo organ played from the great to obviate expense, and to use them intelligently, as he would a solo organ complete *per se*.

In the progress of 250 years of organ building and playing, every boost in wind and every new stop invented helped to lead to the Hope-Jones unison craze, and the struggle between solo or blend voices. And in that discussion far too much attention has been given to the "voices" while blating

Paul E. Grosh



PAUL E. GROSH, professor of music at Grove City College, returned to Grove City, Pa., in time to take up his duties after spending six weeks on a 13,000-mile trip around South America. The outstanding experience of his tour musically was the rendition of "Tristan and Isolde" at the Opera House in Buenos Aires, with three stars from the Metropolitan.

Mr. Grosh will continue his work this year as director of music at the Presbyterian Church, including his special *a cappella* concert group.

tubas went scot-free. The organ now emerging as the real "world's largest" at Atlantic City has its real "big stuff," the fanfare, brass and solo organs, in their own expression chambers, segregated from the rest of the organ; its designers point the way for intelligent distribution of high-pressure solos in all future building. The points at issue are these:

1. Full organ does not mean reeds.
2. Mirabilis stops belong in a solo organ; if an organ hasn't grown to the solo stage, give up the "big front" idea.
3. If mirabilis stops are placed on the great, organists should use them as delicately and intelligently as a solo organ.

Following these principles, and disregarding the infantile, overblown representatives of "jazz" organ design, an indubitable improvement will result in our ensembles; what organ we have will be liberated to be heard and appreciated, and the money saved on the mirabilis stops will permit complements to our foundational voices. Then will our organs be faithful to our mature intelligence, our art, and the high and holy purposes of worship.

Very truly yours,
FRANK J. SCHULTZ.

All Service Preludes by Bach.

Preludes at the evening services in the First Presbyterian Church of Cranford, N. J., will be selected from the works of Bach during ten weeks beginning Oct. 1, according to L. V. Dilsner, the organist. Following are the numbers which Mr. Dilsner will play: Oct. 1, Prelude and Fugue in G; Oct. 8, Air on G String; Oct. 15, Prelude and Fugue in D minor; Oct. 22, Prelude in E flat; Oct. 29, Fugue in E flat; Nov. 5, Prelude and Fugue in B flat; Nov. 12, Canzona in D minor; Nov. 19, Prelude and Fugue in A minor; Nov. 26, Prelude in E minor, and Dec. 3, Toccata and Fugue in D minor.

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Clarence Mader in Recital at Oak Park Adds to Reputation

Recital giving having been suspended in Chicago since the close of the N. A. O. convention in August, it was good to hear the first performance of the season by a visitor when Clarence Mader, F. A. G. O., of Los Angeles appeared at the First Congregational Church of Oak Park on the evening of Oct. 17 under the auspices of the Chicago chapter of the National Association of Organists. Mr. Mader, who is organist and director at Immanuel Presbyterian Church in Los Angeles, dean of the Southern California chapter of the A. G. O., and a man who has established his reputation on the coast, was able to give Chicago organists a fair example of the manner in which organ playing of the best type has been making progress in that part of the country. He easily proved himself a performer of skill and all-around capability and held the attention of his moderate-sized audience throughout, it being evident that all were pleased.

The program was a varied one. It opened with a portion of the Concerto in G minor of Camidge and closed with the fugue from Reubke's Sonata, which was a brilliant climax. As for the opening number, Mr. Mader announced that it has been admitted by the composer to be frankly in the style of Handel, a style which at the time the work was written was decidedly in vogue. Like most imitations it seems to lack the divine spark of the original. But it was played with clean technique and with taste. Karg-Elert's chorale improvisation on "In dulci Jubilo" was beautifully played. Two very interesting items on the program were Max Reger's "Christmas" and a berceuse entitled "The Holy Infant," by Philip Kreckel—a very lovely melody by a composer who is coming decidedly to the fore. To prove that the California climate, of which one hears now and then, is favorable for the cultivation of composition as much as for the cultivation of fruit, there were two pieces by Los Angeles organists—Roland Diggle's airy "Scherzo Fantastique," a very fine recital selection, and Mr. Mader's own "The Miracle of the Toad," a humorous contribution that was refreshing in its originality.

All the eleven numbers on the evening's program were tastefully registered on the beautiful four-manual Skinner in this large church.

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Mrs. Holmes' Long Service Celebrated at Bloomsburg, Pa.

Oct. 1 marked the completion of half a century of unbroken service as organist of the First Methodist Church of Bloomsburg, Pa., by Mrs. Edith V. Holmes. The anniversary was celebrated by the church and the folder of the day contained a full-page picture of Mrs. Holmes. When but a young girl she first played the cabinet organ in the old church edifice. Then a pipe organ was installed in the new church and Mrs. Holmes played for the dedication. On Sept. 24 of this year she sat on the same organ bench when Bishop Edwin Holt Hughes preached at services marking the thirty-seventh anniversary of the dedication of the church. Mrs. Holmes' services have continued without interruption through the pastorates of fifteen different ministers.

Mrs. Holmes is the wife of Fred Holmes, president of the First National Bank of Bloomsburg.

Sydney Overton Plays in New York.

Sydney Overton of Bradford, Yorkshire, England, gave an all-English program at St. Paul's Chapel in New York City Oct. 17 as one of the recitals in the series of Herbert Ralph Ward, organist of St. Paul's. Mr. Overton played a program which included these selections: Fantasia in D minor, Stanford; "Above the Clouds," Lemare; "Fantaisie Rustique," Wolstenholme; Pastorale in A, Fricker; "Pomp and Circumstance," Elgar.

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San Francisco Guild Members Guests at Schoenstein Factory

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 18.—The first of the Guild visits to local organ studios took place Sept. 26 at the factory studio of Felix F. Schoenstein & Sons. Before the inspection of the factory and the program in the studio, Guild members and their friends to the number of fifty sat down to a delectable supper provided by the hosts. After supper an informal program was given in the studio on the two-manual unit organ. Organ numbers were played by Uda Waldrop and Richard Purvis and solos were sung by Miss Beatrice Sherwood, accompanied by Walter Kennedy. The Schoenstein firm, which has played such an important part in the development of good organs around the bay, is strictly a family affair, and it is beautiful to see the devotion to the senior member and founder, Felix F. Schoenstein, now over 80 years of age, by the sons and daughter, Leo, Louis, Otto, Irvin and Cecilia.

Richard Purvis, newly appointed organist of Calvary Presbyterian Church, played the following farewell program: at the Baptist Church of Oakland Sept. 24; Toccata and Fugue in D minor, Bach; "Le Coucou," d'Aquin; "Lord, unto Thee I Call," Bach; Allegro Giocoso, Handel; "Lo, a Rose Bursts into Bloom," Brahms; Canon in B minor, Schumann, and Finale in B flat, Franck. Mr. Purvis also played a number of organ compositions at the welcome home concert in honor of Antonio Brico, the former Oakland student who is gaining considerable recognition as an orchestral conductor. This concert was given at the Baptist Church Sept. 21.

On Oct. 17 the Guild had the pleasure of hearing a number of modern organ works played by Ethel Whytal Miller, A. A. G. O., on the four-manual Estey at Trinity Methodist Church, Berkeley. Mrs. Miller recently returned from a year's study with Harry Benjamin Jepson at Yale University. The numbers played were Dupre's Prelude and Fugue in G minor, Jepson's "L'Heure Exquise" and Vierne's Fifth Symphony. These interesting and intriguing compositions were played with an ease and virtuosity that belied their difficulty. Let us hope that we shall have more opportunities of thus meeting informally and hearing seldom played organ works interpreted in such splendid style as displayed by Mrs. Miller.

Marcel Dupre is announced to appear on a program with the San Francisco Municipal Chorus at the Civic Auditorium Thursday evening, Nov. 2.

Ray F. Brown to Study in England.

Ray F. Brown, formerly on the faculty of Fisk University at Nashville, Tenn., sailed Oct. 6 to spend several months in England, where he will take work at the College of St. Nicolas, Chislehurst, Kent, under Dr. Sydney H. Nicholson, and study organ under Dr. Ernest Bullock, organist of Westminster Abbey.

Death of Leo Sowerby's Mother.

Mrs. Mary Sowerby, mother of Leo Sowerby, the Chicago composer and organist and choirmaster of St. James' Episcopal Church, died Oct. 1 at her home in Grand Rapids, Mich.

Marvin Korinke returned by way of Chicago and the Century of Progress Exposition on Oct. 19 and 20 from his home at Charles City, Iowa, to Montreal, where he is organist of the Shaw Memorial United Church, presiding over a fine Casavant organ. Mr. Korinke spent the summer at the famous resort town of Pointe a Pic, Que., on Murray Bay, where he was organist at the fashionable Murray Bay Protestant Church.

Miss Carolyn M. Cramp, principal of the Brooklyn School of Music, has ordered a Kilgen organ for teaching and practice purposes in her Brooklyn music school.

Christian H. Stocke



COMMENT ON THE BENEFITS of monthly small papers or news leaflets published by and for individual choirs was made editorially not long ago in THE DIAPASON. The latest of these publications to come to hand is an attractive mimeographed issue of *The Warbler*, the first number of the third volume, published by the choir of Salem Evangelical Church in St. Louis. The paper was founded by Christian H. Stocke, the organist and choirmaster of Salem Church, and he testifies that he has found it to be "one of the finest mediums in maintaining a real choir spirit, as well as a large attendance throughout the season. It is also splendid for maintaining personal contact with each member. It saves time on rehearsal nights making announcements, permitting the director to put his entire time into the rehearsals. The other weeks of the month I send out a postcard to every member with the announcements for the week.

and if any are absent I usually put on a personal notation as to their absence. In that way they realize they are missed and that a record is kept."

The average attendance of choir members at services has been 90 to 95 per cent. The choir has a membership of fifty and has had this membership for fourteen years. It is voluntary and has no paid singers. It has not missed a service on Sundays or during Lent, and has sung every special service throughout the fourteen years. It has purchased equipment worth approximately \$2,500 for its work, such as vestments, steel lockers, steel filing cabinets for music, a utility cabinet, a piano, opera chairs for the choir loft and binders for music. The membership is virtually from the ranks of the church, which numbers about 500. Those who joined outside of the church ranks in time have become members of the church.

Mr. Stocke's choir is recognized throughout the city as one of the outstanding, having received commendations from musicians for its beauty and freshness as well as brilliance of tone.

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Reform in Chanting Started in England Is Hailed as a Boon

By THE REV. LOUIS E. DANIELS, M. A.,
SACRED MUSIC D.
[Canon of Trinity Cathedral, Cleveland]

Editor of THE DIAPASON: In your issue of Oct. 1 there is an article by Dr. Orlando A. Mansfield on the Anglican chant. With the main contention of the article, that great advantages to our services are to be gained from chanting, I am thoroughly in accord. Any service, whatever its type, is the better for including one or more chanted Psalms. But where this is attempted—at any rate outside the liturgic communions—the chanting is generally so badly done that people are repelled by it and the practice is set back rather than helped on. The author of your article undertakes to explain the theory and practice of the singing of the Anglican chant. But in this matter he is, alas, on the wrong track. His treatment of the subject shows that he is not in touch with the best theories and practice of the present day—indeed, he is so far amiss that the present writer feels moved, because of his great interest in the Anglican chant, to beg space for further statements on the matter.

England is the native home of the Anglican chant, it is the country where chanting is almost universal, it is the place where experts in the practice are to be found. Any English musician would tell you that chanting suffered a great decline during the nineteenth century—perhaps earlier. A wrong conception of it came to prevail. This conception was that the little seven-bar piece that we call a chant is in reality a short hymn-tune and that the proper rendering of it consists in a rigidly rhythmic singing of all except the two recitations. These recitations were to be jammed together on the two reciting notes—except for the last syllable or two of each, which made up what your writer calls "the imaginary bar." The result of this treatment (and we can see examples of it today up and down the breadth of our land) was a rapid gabbling of the first words of the Psalm verse, and a leisurely drawl of the last syllables. The effect is undignified, unmusical and unlovely. It is no wonder that people do not care about it.

But, thank fortune, we have been working out of this bad conception and wrong practice during the past ten or fifteen years. The reform has been active in England, and all of the prominent cathedral organists and choir-masters have been engaged in it. About ten years ago form was given to the movement by the appearance of an anonymous pamphlet entitled "The Canticles Pointed in Accordance with Natural Speech Rhythm." The pamphlet included a terse and illuminating treatise on the whole subject of chanting. It was sent gratis to all the leading cathedral organists and it could be purchased for a few pennies. The present writer, making a musical tour of the English cathedrals eight years ago, found practically all their choir-masters experimenting with this pamphlet and discussing in all their meetings the burning subject of "free-rhythm chanting."

The results have been amazing. In the succeeding years four new Psalters were published—"The English Psalter," "The Oxford Psalter," "The Psalter Newly Pointed" and "The Parish Psalter"—all of them edited by church musicians of first prominence and standing. The first one was the work of Dr. Bairstow of York, who is now known to have been the author of the pamphlet referred to. Live choirs everywhere have been introducing these Psalters. The Church Music Society, at its annual conference, has made the new Psalters a leading feature of its discussion, and the College of Church Music at Chislehurst has made the reform of chanting a main feature of its instruction.

The chief point of the new conception is that the words of the Psalm verse shall be of first importance in chanting, that their easy and natural recitation, as in good reading, shall

be the goal, and that the music of the chant must become the perfectly flexible medium for this musical recitation. The object of the pointing in all these Psalters is to bring the natural verbal accents upon the musical accents. The claims of the chant as a little hymn-tune are utterly disregarded; its bars are abolished, or written as half-bars, and the rhythmical value of the notes used is largely disregarded. Value is given to these notes as the importance of words and syllables requires. The rule is: "Read the verse, and then sing it exactly as you have read it." Of course, the old "imaginary bar" and the hold that lead into it are thrown overboard. On the other hand, the syllables of the recitation, even when they are very many, are deliberately recited, with insistence on making them distinct. If two or more syllables come on the final note of the chant, they, too, must be deliberately sung. The result of all this, as compared with the old style of chanting, is that we now go slowly where we used to gabble, and we now sing rapidly where we used to drawl. This brings us into a natural, flowing recitation of the text, as in good reading. No syllable is unduly lengthened, none is unduly hurried. The result is interesting, inspiring, beautiful; chanting is all at once transformed into something that we can love and prize.

There are many nice details in connection with free-rhythm chanting that we cannot indicate here, but a point to emphasize is this—that free-rhythm chanting is not difficult. The greatest trouble is found in unlearning bad, old methods, in the case of those who have become accustomed to them; but this is not hopeless of attainment. Patience and persistent practice will bring it about. The main obstacle is that we have not here in America any good pointed Psalter framed upon these lines. But the old "cathedral pointing," found in all our American chant books, can be used with fairly good results if the accent mark toward the end of the recitation is disregarded and if great care is taken to run from the recitation into the mediation without pause or break of any kind.

Any who desire to pursue the subject further might read the chapter on "Anglican Chanting" in Gardner and Nicholson's "Manual of English Church Music" (London, S. P. C. K.)—the standard book on the subject of which it treats; also the introduction to "The English Psalter," by Charles Macpherson. Edward C. Bairstow and Percy C. Buck (London, Novello). A phonograph record of a perfect example of free-rhythm chanting (Psalm 91) has been issued by the College of English Church Music and might easily be had from any importer of Columbia records.

Carillon Recitals Mark Jubilee.

As a part of the celebration of the 250th anniversary of the founding of Germantown, Pa., W. Lawrence Curry, organist and director of music of the First Methodist Episcopal Church of Germantown, gave special recitals Oct. 20 and 21 on the carillon of the First Church. The programs consisted of appropriate historical numbers such as: "Now Thank We All Our God," by Cruger (1647); Two Minuets by Bach (1685-1750); Folk Song ("Ein Kind geboren zu Bethlehem") from the "Psalmody" of 1553, especially arranged for the carillon by Mr. Curry; Preludio ("Well-tempered Clavichord"), Bach; "Fairest Lord Jesus," Traditional, 1677, and "Praise God, from Whom All Blessings Flow," from the Genevan Psalter, 1551. The Germantown Historical Society was the host for the occasion and sponsored the recitals.

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Los Angeles News; Guild Dinner Held; Dupre to Play Nov. 5

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 10.—The opening meeting of the Southern California Guild chapter was held in the Architects' Building Oct. 2. In the absence of the dean, Clarence Mader, the sub-dean, Clarence Kellogg, presided with excellent poise and technique. After the best 35-cent dinner I have ever eaten the meeting adjourned to the basement, where there is a Kilgen organ, small but beautifully voiced and quite effective. An informal recital was given by Betty Bradfield, Winifred Smart and Charles L. Reilly, and an interesting paper was presented by Stanley W. Williams, representative of the Aeolian-Skinner Organ Company. There was a very good attendance and everyone seemed to have a good time meeting old friends and comparing salary cuts.

Marcel Dupre will play in Los Angeles under the sponsorship of the choir of the First Congregational Church on Sunday, Nov. 5, at 3:30. This is a splendid gesture by this great organization and I hope all organists within fifty miles and all their friends will back up the choir and not only fill the church to overflowing but fill the collection plates as well. Mr. Dupre will also play in San Diego Nov. 6 and at Redlands University Nov. 7.

The many friends of Mrs. Ada M. Chick will be sorry to know that she has temporarily given up her work at the First Unitarian Church because of trouble with her eyes. It is hoped that she will soon be back in her accustomed place—a place she has held with honor for many years. During her absence Bruce Gordon Kingsley is at the Casavant organ.

The first performance of Alfred Butler's cantata, "The Bread of Life," was given at St. Vibiana's Cathedral Sept. 19. The singers were the Roth Ecclesia Choir and students of the Los Angeles Conservatory of Music. The work, while in no way great music, is well written and melodious.

Miss Winston Ellis, a pupil of James H. Shearer, has been appointed organist of the Oneonta Congregational Church.

The Twenty-fifth Church of Christ, Scientist, has purchased for its new building a used two-manual Möller organ.

J. W. Clokey gave a most interesting recital at Pomona College Oct. 9 and has arranged to give a series during the college year. At the same time Porter Heaps is busy at the University of Redlands.

There must be something in the climate here that inspires our composers to write masses. Ernest Douglas' new mass was sung at Redlands a few Sundays ago and Frank H. Colby's splendid work in the same form was given under Mr. Douglas' direction at St. Matthias' Church about the same time. And now Richard Keys Biggs has completed three masses, all of which will be heard during the next few months.

Dr. Ray Hastings is to open the Kilgen organ in the First Presbyterian Church at Santa Paula. The dedication of an organ has become something of an event in this neck of the woods and it is expected a number of local organists will journey to Santa Paula for the opening.

Installations by Möller.

Among the October installations by the factory of M. P. Möller is a two-manual organ in the Central Methodist Church at Honesdale, Pa., and a two-manual in radio station WSPA at Spartanburg, S. C. The former instrument is one of sixteen ranks of pipes and chimes and the one at Spartanburg has seven ranks, with harp and chimes.

John McDonald Lyon



JOHN McDONALD LYON, organist and choirmaster of Our Lady of Good Help Church, Seattle, Wash., has been appointed assistant organist and choirmaster of St. James' Cathedral, Seattle. His appointment became effective Sept. 1. In addition to his duties at the cathedral Mr. Lyon will retain his position at Our Lady of Good Help, where he has a liturgical choir of men. Mr. Lyon was organist and choirmaster of St. Clement's and St. Luke's Episcopal Churches prior to his appointment to Our Lady of Good Help. He also has charge of the choral class of the O'Dea High School, the cathedral's high school for boys.

Beman Company Is Reorganized.

The Beman Organ Company, Binghamton, N. Y., established in 1884, which has been continuously under the direction of its founder, Frank Beman, announces a reorganization and the directors of the new corporation are John Naylor, Frank Beman, Gladys Naylor, John Cregier and Charles Sherman. The company reports several new contracts and has increased its force 60 per cent.

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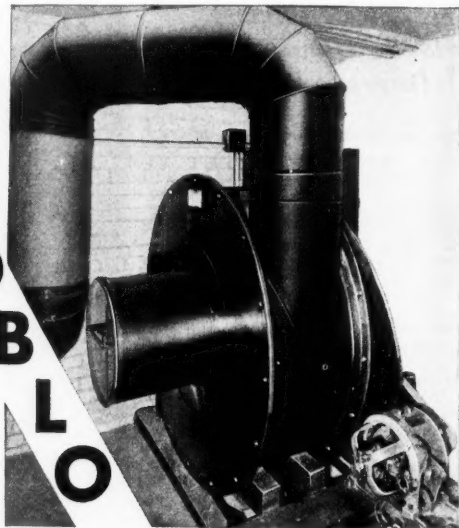
The season at Christ Church Cathedral, Montreal, headquarters of the Diocese of Montreal, where Dr. Alfred E. Whitehead holds the post made famous by such men as Lynnwood Farnam, is opened with a series of recitals by advanced pupils of Dr. Whitehead on six consecutive Sunday evenings, beginning Oct. 1. Although these recitals are given before the services, making it necessary for listeners to be present half an hour before the usual time, the attendance has been most gratifying, and those present were rewarded by hearing programs of a high standard given with a finish and precision unusual in the work of students. Those who played were Lewis Robinson, Doris Wildman, Graham George, Phillips Motley, Miss Edith Campbell and Marvin Korinke.

A program entirely of motets by Dr. Whitehead was given by the choir in the cathedral Oct. 28. Seven of the motets are by now quite well known, having been sung by important choirs both in the United States and in Canada. Two, "O Merciful God" and "Love Unknown," were heard for the first time. It may be noted that for words Dr. Whitehead has delved deeply into

ancient liturgies and early English poets in order to find unusual and beautiful texts.

On Nov. 12 and Dec. 31 the choir will take part in services broadcast over station CKAC. On Thursday morning, Dec. 14, a recital will be given by them in the Ritz-Carlton Hotel before the Ladies' Morning Musical, an organization which has done much for the cause of good music in the city by importing eminent artists and outstanding musical groups from time to time. On Saturday, Dec. 16, the Cathedral Singers, a body composed of choristers drawn from nearly every Anglican choir in Montreal, and in which the cathedral choir is largely represented, will give a recital in the cathedral. This choir is also under the direction of Dr. Whitehead. On Saturdays, Dec. 23 and 30, the cathedral choir will give two of the carol recitals which have come to be eagerly awaited by residents of Montreal and vicinity, and which year by year crowd the cathedral to its doors. This year listeners all over the continent will have an opportunity of hearing the carols which Dr. Whitehead takes such infinite pains to select, for on Sunday evening, Dec. 24, they will be heard from 10:30 to 11 o'clock, Eastern time, on a coast-to-coast network under the auspices of the Canadian Radio Commission.

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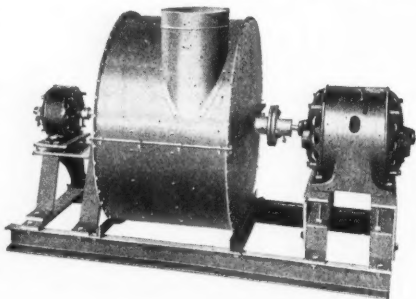
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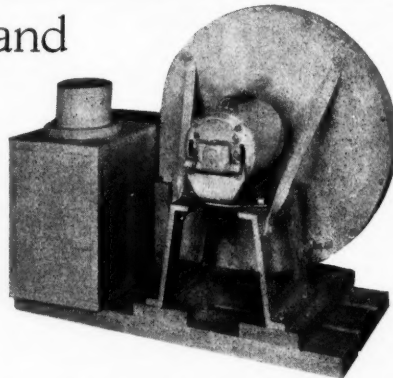
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New Roman Gradual Subject of Review by Father Manzetti

"Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis." Quod Ex Editione Typica in Recentioris Musicae Notulas Translatum Sollemnem Monachi Rhythmicis Signis Diligenter Ornauerunt. Desclee et Socii, Tornaci, 1933.

This edition of the Roman Gradual, in modern notation with rhythmic signs, will be welcomed by those who are unable to sing the chant from the Gregorian notation. Although translated in the key of C, as in former publications of the kind, it is not meant to be always played and sung in that key. In fact, it has ever been open to question whether the key of C is the most practical for a translation of Gregorian chant into figured music. It may be so from the standpoint of the printer and the appearance of the book, as it does away with all signatures in sharps and flats. As to the organist, most of the time he will have to transpose the melodies into different keys to accommodate the average voices of the singers. If he is unable to do so, no one will see of what use the translation in the key of C can be to him, unless he has a written accompaniment ready to take its place. As to the singers, whose aural sense of perception nowadays is so accustomed to a more or less absolute pitch, the reading of the chant in one key and singing it in another will create a rather distressing confusion, all to the detriment of a flowing and perfect performance.

The printing is clear, with rather black, medium-sized notes on a paper not too white, although somewhat thin and a little transparent. The general disposition of the single and group notes of the melody is again the same as that in former editions. However, while the latter are not printed so closely together, their arrangement is little conducive to a perfectly plastic rendition. A more even disposition of the notes would unquestionably promote a smoother reading. Quarter-notes are recognizable only by the absence of the eighth-note hook. They are followed by a space hardly larger than that between eighth notes, so the eye of the singer will have to exert itself a great deal to see the difference. On the other hand, an unnecessarily large space is allowed between groups of eighth notes, which are already sufficiently marked by the heavy transverse bar that connects their stems.

In a word, the notation of the melody seems to have been made somewhat subservient to an *a priori* arrangement of the syllables of the text, or something not well thought out. It is hard to imagine a convincing reason for such a procedure. No doubt the music in recitatives must accommodate the text, written straight out without interruption, until a melodic note is met; but when the text is applied to a melody in which there are many notes to one word or even to a syllable, the text should accommodate itself to the melody, previously arranged in a rational and artistic way, in order to

show, through differential spacings, the various time values of the preceding notes.

The contents of the book are the same as those of the "Liber Usualis," with the exception of the vespers part, which is not supposed to be a feature of this volume, and probably will be published separately. The "Ordinarium Missae," "Missa and Absolutio pro Defunctis" and the "Toni Communes" have, therefore, been correctly placed after the "Missae Votivae." A short appendix, containing a few of the hymns most commonly used for vespers and the benediction of the Blessed Sacrament, ends the volume.

The work comprises some 1,300 pages and is published in paper, cloth and leatherback binding. In the paper edition, according to a tenacious European usage, the sheets are not cut. Prospective American buyers would rather pay a few cents more and be spared the time lost in cutting them.

LEO P. MANZETTI.

ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Oct. 18.—Carleton H. Bullis of Baldwin-Wallace College, Berea, Ohio, visited his parents in Milwaukee during the month of August. While here he played at the morning service Aug. 27 at Bethany Presbyterian Church. His numbers were: "Reveille" (Scotch Suite), Bullis; "In Summer," Stebbins; "Chelsea Fayre," Goss; "Coronach," Bullis. The choir sang Bullis' "Psalm 150."

The Rev. and Mrs. E. E. Horth presented a joint recital of sacred songs at Simpson Methodist Church the evening of Oct. 8. The organist of the church, Mrs. George Potterton, assisted in the program.

Since September Mrs. J. Archer Herve, choir director of the West Allis United Presbyterian Church, has added to her duties the direction of the choir at Salem Evangelical Church. John Taylor, West Allis High School instructor, has accepted the post of organist at Salem Church. The double post of organist and choirmaster at Salem Church was relinquished by Elmer Ihrke, who has become organist at the Lake Park Lutheran Church.

NEW VESPERS IN OAK PARK

Francis S. Moore Arranges Services at First Methodist Church.

The First Methodist Episcopal Church of Oak Park has established a new musical vespers service which begins promptly at 4:45 and ends at 6 p. m. The Rev. George A. Fowler, recently from Kansas City, is now pastor of this church. Francis S. Moore is organist and director and it is his purpose to invite various Chicago organizations to take part in the services. The first vespers took place Oct. 8, the guest organist being Arthur Dunham. The program was as follows: Adagio e Dolce, Bach; "Lamentation," Op. 45, Guilman; "God's Time Is Best," Bach; "Adoration," Wely; "At Twilight," Dunham; "Nightingale and the Rose," Saint-Saens; "Scene Religieuse," Massenet.

The second service was held Oct. 15 and the guest organization was the St. Bartholomew's Episcopal Church choir, under the direction of Roger Tuttle, Russell Hayton being the organist. The program was as follows: Adagio, Widor; "Jerusalem, the Golden," Le Jeune; "By the Waters of Babylon," Karg-Elert; Magnificat, Lutkin; "Hymn to the Trinity," Tschakowsky; "O God, Our Help in Ages Past," Croft; "Hallelujah" ("Mount of Olives"), Beechoven; "For Thee, O Dear, Dear Country," Noble; Allegro (Sixth Symphony), Widor.

The third service was given by the church quartet, consisting of Mrs. Jessie Beers Steck, soprano; Miss Adele Brandt, contralto; Ernest Rosado, tenor, and J. Edward Martin, bass. The following program was rendered: Adagio (Third Symphony), Saint-Saens; "O Lord Most Holy," Schubert; duet, "The Lord Is My Shepherd," Smart; "Sheep and Lambs," Homer; Andante from String Quartet, Tschakowsky.

The fourth of the series is by the People's Church choir under the direction of Emerson Abernethy, Walter Flandorf being the organist. The program is as follows: Chorale in A minor, No. 3, Cesar Franck; Cherubim Song No. 7, Bortniansky; "Grant Me True Courage, Lord," Bach; "Spirit Immortal," from "Attila," Verdi; Improvisation on "Nun ruhen alle Wälder"; "Hail, Gladdening Light," Martin; Toccata, "Thou Art the Rock," Mulet.

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